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LA. STUDIO ROUND TABLE

Colaiuta, Keltner, Porcaro, Mason, Baird, Fongheiser, and Schaeffer—seven of the most respected and requested drummers recording today. Put 'em in a room together and press the record button, and what have you got? Read on...and LEARN.

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Not too many bands have remained together—and successful—as long as the Hollies. Bobby Elliott's drumming has been an integral part of the band's sound since they began recording. Find out why drummers like Phil Collins and Cozy Powell understand the value of Elliott's contributions to the Hollies' timeless music.

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EDITOR'S OVERVIEW



A Consumer Survey



Several months ago we sent out a somewhat detailed, six-page questionnaire to 2000 subscribers across the country, who were selected to be part of an *MD* Marketing Advisory Panel.

The questionnaire was designed to determine consumer preferences on a wide range of percussion equipment. We asked our survey group to rate specific features for drums, cymbals, hardware,

percussion, electronics, sticks, heads, and even cases. The questionnaire was also used to ascertain not only current ownership of equipment, but purchasing plans for the next 12 months, as well. Finally, a portion of the survey was developed to establish what sources of information most stimulated interest in a product, and what factors played a role in the final buying decision. Reasons for making particular choices included friends' recommendations, print advertising, product reviews, and visibility in concert or on MTV, among others.

What was the ultimate purpose of the survey? First, the information we've collected will help *MD* editors obtain a clearer picture of product preferences among our consumer/readers. Further insight on what's being purchased—and the factors that influence those purchasing decisions—will help to keep our product reporting on target for *MD* readers.

Secondly, all of the data will be compiled into a comprehensive report and distributed as a free service to all percussion manufacturers and *MD* advertisers. I might point out that many of these manufacturers were consulted prior to the designing of the questionnaire, as a guide in determining what information each needed to know from consumers. We hope the completed report will aid them in gearing their future product lines in accordance with the major preferences revealed in the study. Consumer perceptions of artist endorsements, pricing, product visibility, and warranties are a few of the many other important considerations manufacturers will be able to observe from the study.

The overall response to our survey was extremely satisfying, and I'd like to thank all the participating Advisory Panel members. We're well-aware that it was a lengthy, complex questionnaire to complete, and we certainly appreciate the time each respondent devoted to the task. Obviously, a comprehensive report would not have been possible without the cooperation of so many panel members. Hopefully, each and every one of us involved in the drum and percussion industry will benefit from the information that's been gathered here.

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READERS' PLATFORM



Tommy Wells

The Michael Briggs piece on Tommy Wells in your August issue was superb. It's nice to see *MD* feature someone who isn't a household name but has just as much insight to offer as a player who is. Those people interested in a career in music could definitely benefit from the down-to-earth approach Tommy has. His portion on electronics was also helpful. Thanks again for the informative article.

Ted Tretiak
St. Louis MO

Disagrees With Watson

In response to Mr. Alan Watson's remarks [*Readers' Platform*, August '90 *MD*] concerning Don Henley's feature in the May issue: Just who in God's creation do you think you are? If it weren't for drummers like Don Henley, Phil Collins, and the like, the music and drumming industry would be lacking a great deal—not to mention our ears missing out on a lot of incredible music. As for your remark on drummers who *were* great, where do you think drumming would be today without the likes of Keith Moon, John Bonham, and the still-jammin' Ringo Starr? Alan, the next time you decide to criticize someone, please take a look at what they have contributed to the music scene. I've been playing for ten years now, and let me say that the music these men have created has been as big a part of my life as breathing.

John Bennett
Washington Township NJ

Congrats to Bill

I've had the pleasure of meeting Bill Bruford on several occasions, and have found him to be a gentleman and professional, as well as a stunning player. He is also one of those rare artists who has chosen to follow his muse instead of the almighty dollar, and because of this, has

consistently broken new ground—especially in the field of electronics. In doing so, he has redefined the role of the drummer and expanded the realm of possibilities for all of us.

Congratulations, Bill, on your election to MD's Hall of Fame. And congratulations, *Modern Drummer*—a great way to start the 1990s.

Todd Bernhardt
Washington DC

Agrees With Rod

Rod Morgenstein's comments on "rock versus jazz" attitudes [July '90 *MD*] remind me of similar attitudes I have encountered because I refuse to limit myself to just one style of music. I have put up with sarcastic remarks such as "What do y'all play...punk-thrash?" or "I hear you're playing in a pop-metal band now," or "You're not gonna play with *those* old geezers, are you?"

Well, I'll play with whomever I want, and everyone who disapproves can just sit in their bedrooms and play their instruments while I go out and try to make something happen. Presently, I am playing in a community marching band, and although it is not a paying gig, I'm keeping in practice and having a blast. So it doesn't matter to me whether it's rock, jazz, country, or oldies; the bottom line is, "I'm playing drums."

Dudley Johnson
Atlanta GA

Appreciation From Down Under

As a player and teacher with 25 years experience, I must congratulate *Modern Drummer* on being a well-balanced magazine. I'm impressed with the educational columns—in particular those such as *Concepts*, *The Jobbing Drummer*, *Taking Care Of Business*, and *Head Talk*. All too often, wonderful players don't make the professional level because of poor personal

development. This shortfall in personality and attitude is often the result of inadequate training in the home and/or school environment, and it becomes the responsibility of the perceptive drum teacher to impart these values along with the mechanics of playing. Special thanks to Roy Burns, whose articles reflect the value of "having your head together."

Will Dower
Sydney, Australia

Thanks From Carl

I would like to take this opportunity to express my sincere thanks and appreciation to *Modern Drummer*, its staff, and its readers for both consideration and for voting for me in the Mainstream Jazz category of the 1990 *Readers Poll*. I consider this recognition a great honor—particularly since I've been an avid reader of the magazine for many years. God bless you all, and (of course) keep swingin'!

Carl Allen
Brooklyn NY

Thanks From Sam

Thank you for the fine listing of drum teachers in your August issue. The detail and work that went into compiling this collection of drum educators was brilliant. It is something that has been needed for years, and I was proud to be included.

Sam Ulano
New York NY

Editors'Plea

MD readers: For future MD trivia contests, please send in only reasonably-sized postcards. Huge cards are no more likely to be chosen than standard-sized ones, and only make our sorter grumpy. And no cards in envelopes, please. Thank you.



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MICHAEL HODGES

In April, 1989, while Michael Hodges was in Aruba with a '50s and '60s band called the Vandells, he got a call from Adrian Belew's management, asking him to play on Belew's project, *Mr. Music Head*. Having grown up and worked on and off with Belew since

high school, he was thrilled. Little did he know it would turn into the David Bowie world tour.

"A year ago September, David had seen the band in Montreal and talked to Adrian about playing his tour," Michael recalls. "Adrian said he was working with Rick [Fox] and me, and David

asked if he thought we could cut it, and Adrian went to bat for us.

"The biggest thing in this situation is keeping the tunes together, because two thirds of the songs are sequenced. I wear headphones, and I've got a click—which is a hi-hat instead of just a mechanical click—and then I have a metronomic light that is displaying the time at the same time in case it gets too loud on stage. That way I can still see the time happening. We did a lot of click stuff with Adrian, so I'm used to doing that, but the key to it is to relax. If you start to fight the click, you're always going to lose.

"It's really a hard thing to learn to play with the machine and make it sound natural," Michael continues. "You can get real worried about the whole thing falling apart, and if you start getting off, it can be a train wreck. One night we were playing 'Ashes To Ashes,' and I don't know *what* I was thinking about. I was changing programs on the *Octapad*, and all of a sudden the click

was happening, and I get four counts, and then I count the band off. I had already gotten my four counts, and I was on count three of the count-off. Adrian said he thought I was golfing, because I just yelled, 'Four!' and went into the song. Everyone jumped in."

Michael admits, however, that working in arenas definitely called for an adjustment. "It's just a different thing. You really have to trim the fat. You just make big moves, because all the rest of that stuff doesn't translate to the arena situation. It just gets lost and starts making everything sound cluttered. I had to learn to play a totally different way, like more 8ths on the hi-hat than 16th notes, because you have to hit the snare harder. I even got blisters in different places than I used to."

The tour goes through November, hopefully there will be a break, and then Michael will go out with Adrian Belew's *Young Lion* tour.

• Robyn Flans



Photo by Lissa Wales

IAN MOSLEY

Marillion's Ian Mosley has had an unusual year. The band's singer, Fish, left the band, and it took six months to find a replacement. After finding Steve Hogarth ("It became apparent straight away that there was a chemistry between us," Mosley says), the band did a tour of Europe, which "was probably the best we've done," according to Ian. "When I first joined Marillion, it had that 'go for it' vibe, and it's back again. We went 'round the whole of Europe in three weeks—all in the back of a hot

dog van. It wasn't luxury," he laughs.

Marillion's album *Season's End* was released in October of last year. Then Ian and the band played a couple of gigs in the States just to let their record company know that they were still a viable band. After that they returned to Britain for a tour, and then in January it was off to play a festival in Rio. From there it was on to the States to do a proper tour.

"I suppose the band's very different now without Fish," muses Ian. "But, at the same time, it's still the same Marillion sound. The music's

probably a little simpler, if anything. It's difficult to know. All we know is we're just writing, playing, and enjoying it. It's like any job, I suppose. If you don't enjoy it, it doesn't matter how much you're getting paid."

Mosley says that from the drumming side, he's thinking more about playing the music as a part of the band. "Every drummer goes through that stage where they want to be absolutely wonderful and impress every drummer in the audience. I think you tend to grow out of that. That can sound like an excuse for not practicing," he laughs. "But

when I played with Steve Hackett, some of it was great and there was some nice melodies going on, but a lot of it was just self-indulgent. 'Let's do this bit in a weird time signature because it's a good laugh. And let's do a massive drum solo in the middle of a song.' At the time it was, 'Yeah, alright, I'll do a drum solo,'" he laughs, "where now I'd question that. I'd say, 'Well, why?' I don't think I do anything particularly flash anymore. It is musical, though."

• Susan Alexander

JERRY FEHILY

If Jerry Fehily had followed his first love, he'd be kicking a soccer ball for a professional team instead of a bass drum for the band Hothouse Flowers. As a teenager in Cork, a county in southern Ireland, Fehily was a member of his country's national soccer team. All this soccer playing must have kept him busy, because he didn't start playing the drums until he was 18. A self-taught drummer who learned to play by listening to records, Fehily attributes much of his early success to the lack of drummers in his area. "When I first started, I played in about six or seven bands at the same time," he says. "There weren't very many drummers in Cork, so I got a lot of gigging practice. It was great." In 1986, at age 23, Fehily moved to Dublin. After an audition he recalls as a "brilliant jam," he joined Hothouse Flowers.

Fehily's drumming is a significant part of Hothouse's passionate soul-tinged sound. "Basically, my role as drummer is to keep time and give the music all of my energy, really go for it," he says. Perhaps what stands out most when listening to Fehily play is his fondness for playing syncopated patterns on his ride cymbal while maintaining a solid 4/4 rhythm on the bass and snare. It's something Fehily says he's picked up from listening to more com-

plex drummers. "I've been listening to a lot of Vinnie Colaiuta and Dave Weckl and that kind of stuff. I always like to break it up a bit. Instead of playing straight fours, I like to stick in a little accent here or there. Whatever I'm playing, I like to make it interesting. You can hit little bells or cymbals to color it up a bit. It can turn out quite musical."

However, Fehily realizes that you can sometimes take a good thing too far. "I used to copy Manu Katche and his use of splash cymbals. At one time I had three or four splash cymbals around my set. Now I have only one. That was his kettle of fish."

The 27-year-old drummer is currently on a world tour supporting Hothouse Flowers' second album, *Home*, the follow-up to 1988's *People*. Most of the songs from *Home* were written during sound check, when the band just jams on different ideas. Fehily thinks "the songs are fantastic," but adds that he's only happy with his drumming on about five of the album's tracks. He'd much rather be playing in a freer live situation than in a more restrictive studio setting. "In the studio sometimes I'm not allowed to be myself. Playing live is the best, though. The crowds we attract are brilliant. You can't beat a good crowd reaction. It really lifts your performance."

• John Rivito

BOBBY Z

Before becoming a producer and then a solo artist, Bobby Z played drums with Prince for several years. His debut release, *Bobby Z*, is a testament not only to his drumming skills, but also his songwriting and production talents. Bobby asserts that all of these pursuits had been important to him even before he left Prince to strike out on his own.

"I actually wrote songs during the entire time I was with Prince," he says. "I did get 'River Run Dry' on the *Family* album, for instance. [That song is reworked on Bobby's most recent release.] It was hard to utilize that situation as an outlet for every-

thing I wrote, but there were a few good things that got out."

Although Bobby admits that Prince's shadow loomed large in shaping his career, he also states that he is still an artist with his own voice. "My roots are here, on this album," says Bobby, "and people have got to accept the fact that I have my own vision. Prince is one in a zillion, and he has taught me a whole lot. In fact, I don't know if I would have made the record without his influence. But I feel I had some influence on him, too."

Bobby's notable production career has included work with Boy George, Wendy & Lisa, Aswad, and the Suburbs. "I really enjoyed all that," he comments. "But I was getting labeled as a producer, so I decided to jump off and do this record. But that doesn't mean I won't continue to produce in the future."

It sounds like Bobby thrives on all the different roles he plays, and he claims that the variations are natural to him. "Yeah, producer, writer, singer, drummer—I love it all. But to me, it's just the way I go about making music. I'm lucky in that I do get to apply a lot of different things."

• Teri Saccone



NEWS...

Sandy Gennaro has joined Polygram's Company Of Wolves. Also, congratulations to Sandy and Shari on their recent wedding.

Prairie Prince playing with Todd Rundgren, and they are also recording a live album.

Matt Chamberlain on the New Bohemians' newly released album.

Joe Vitale co-produced Crosby, Stills & Nash's recent single, "Live It Up" (which he wrote), and he is currently on the road with them playing drums, with **Michito Sanchez** on percussion.

Tommy Lee is on tour with Motley Crue. Opening for them is Ratt, with **Bobby Blotzer** at the drums. Ratt is supporting their new album, *Detonator*.

Albert Bouchard recently in the studio producing the band Heads Up!

Steve Gorman on tour

with the Black Crowes, supporting their album *Shake Your Moneymaker*.

Barry Keane recently in the studio with Anne Murray, Roger Whittaker, and the Memphis Bros. Barry is currently touring the U.S. with Gordon Lightfoot.



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ASK A PRO



Tommy Aldridge

Q First off, I would like to say you are definitely my favorite drummer, and the best in the rock world! I was fortunate enough to see the Whitesnake show in Knoxville, Tennessee this past spring. Your performance was excellent.

I would like to know how you got your snare sound on *Slip Of The Tongue*. It is very "in" with the songs and the rest of the drums. I'd also like to know what "carbon-fiber" is; the credits of the album say that you use it.

Could you tell me what your drum cage is made of? Someone told me that they saw on MTV that you had the most expensive drumkit in the world, and I thought the cage might have something to do with that. Finally, how did you get that "pow"—both on vinyl and live—on "Judgement Day"?

Ryan Wilkey
BirchwoodTN



I used two Yamaha carbon-fiber snare drums on *Slip Of The Tongue*: a 3" piccolo and an 8"-deep drum. The piccolo, of course, is the higher-pitched of the two. Carbon-fiber is a composite material developed by the aerospace industry. It was initially used for structural parts in jet fighters because of its strength and light weight. These characteristics make it the perfect material for thin—and therefore resonant—drumshells. Because of its strength, the shell can be made extremely thin without risk of warpage. Unfortunately,

it is a very expensive material. I have one of two kits made by Yamaha. I do, however, feel it is the material of the future for drum shells.

My cage is made primarily of aluminum. The clamps and brackets are made of chrome-moly and powder-coated black. The aluminum parts are anodized gold. As for the "pow" you speak of on "Judgement Day," two words explain it: carbon-fiber!

A Thank you very much for your kind remarks. Fans like you are very inspirational.

Simon Phillips

Q I saw you play on the Who's 25th anniversary tour, and I thought you were awesome! I have three very important questions to ask you. First, what types of Zildjian cymbals did you use on the tour? Second, why did you put your ride cymbal to your left if your drumkit is set up as if you were right-handed? Finally, I've been looking everywhere for your solo album, *Protocol*, but can't seem to find it. Can you tell me how I might acquire it?

Alan Trezza
Manhassat NY

A Thank you for your kind compliments. My cymbal setup for the Who tour, left to right as I saw them, was: 24" Swish Knocker (no rivets); 12" splash; 14" *Platinum New Beat* hi-hats; 22" K *Custom* ride; 19" *Brilliant* thin

crash; 18" *Brilliant* thin crash; 13" *Z Dyno Beat* hi-hats; 24" *Platinum Swish Knocker* (with rivets); 17" *Brilliant* paper thin crash.

As to why my ride is on my left: A long time ago, having played right-handed since I started, I felt it was time to change—especially as the style of drumming was changing and I was moving to a larger setup. There were certain problems arising from enlarging the drumset, like crossing the hands and generally getting into a real mess with all these new things to hit. I figured if I could play with my left hand on the hi-hat, this would open up the whole kit to a freer approach of playing. It would also make me sound quite different to myself. So I started riding with my left hand. I actually went back to a small kit to do this—as I was



doing recording sessions in London at the time—and I would set up my ride cymbal to my left and my swish to my right (therefore providing a quick escape route if everything started to go wrong—which it frequently did). To the unsuspecting producer it just sounded rather strange, but interesting. I continued to do

this until it became second nature. Now I can play right- or left-handed.

As for getting hold of a copy of *Protocol*, my record company in the U.K. is Music for Nations, 102 Belsize Lane, London, NW3 5BB, England. [Look for a track from *Protocol* featured next month in an exclusive MD Sound Supplement.]



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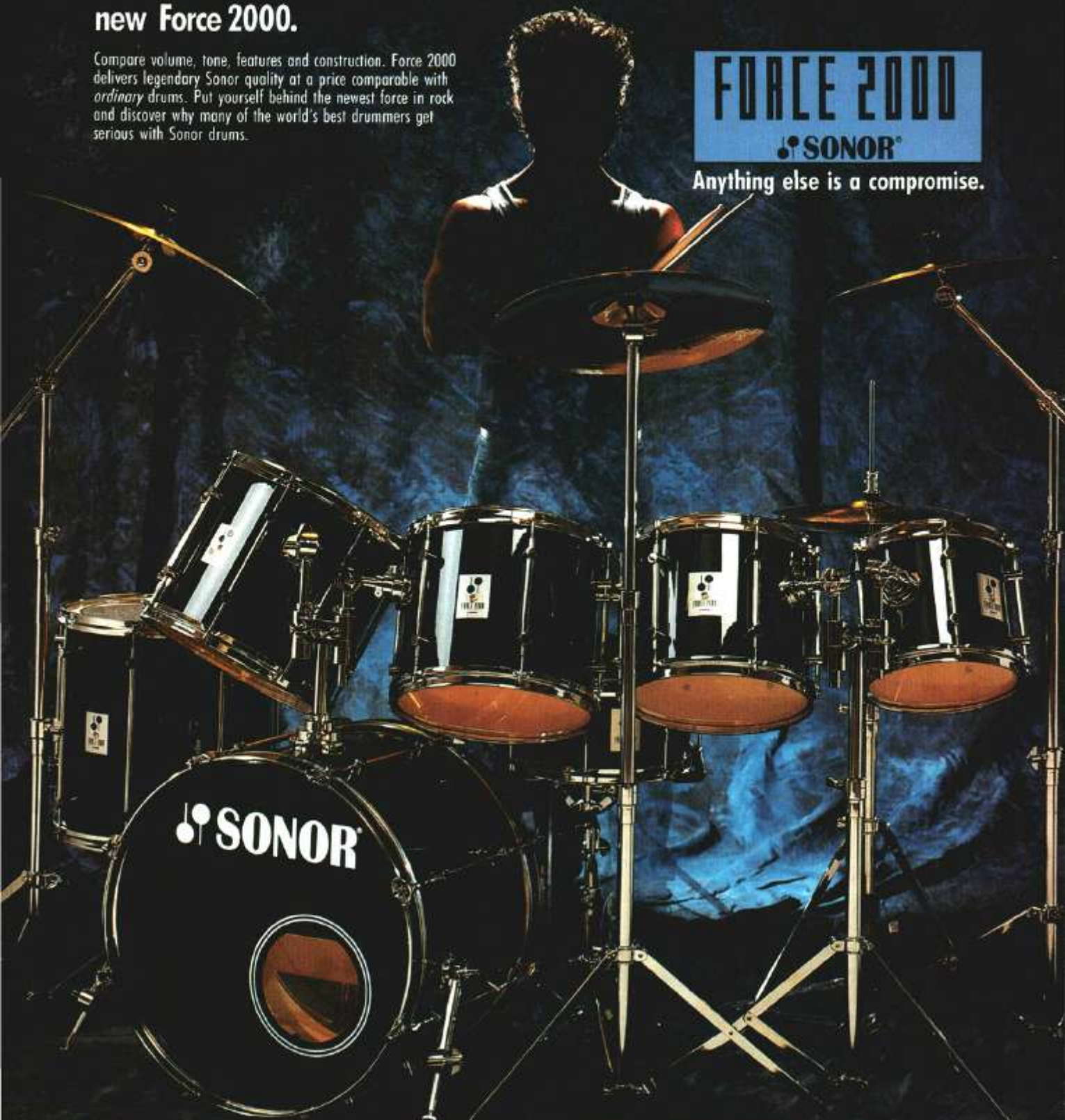
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IT'S QUESTIONABLE



Q As part of my home study I'm working on "The Black Page"—the version played by Terry Bozzio on Frank Zappa's *Live In New York* album. Is there some way I could get hold of a transcription of this, and/or the original chart that Terry had to learn from?

Also, after nine years of playing heel-down on my pedals, I've recently changed to heel-up. I've checked out many videos and talked to teachers, but find that, as far as foot technique is concerned, everyone says, "It's probably best to watch my foot." I'm playing four nights a week, plus daytime practice and rehearsals with other bands, but I still find balance problems, spring tension problems, etc. Could you advise me of any books or videos that come close to a definite guide to foot control?

David Ashcroft
St. Albans, Hertfordshire, England

A You might contact Frank Zappa's publishing company, Barfko-Swill, at Box 5418, North Hollywood, California 91616, to see if a chart for "The Black Page" is available.

Two excellent videos involving foot technique are Joe Franco's *Double Bass Drumming* and Dom Famularo's *It's Your Move*, both available from DCI Video, 541 Avenue Of The Americas, New York, New York 10011. Joe has a book by the same title to accompany his video, and another excellent book is Colin Bailey's *Bass Drum Control*. Both are published by DC Publications and distributed by Hal Leonard Publishing Corporation. (Check with your local music retailer regarding availability or distribution in the U.K.)

Q Several years ago I purchased a new Zildjian *Impulse* 18" China cymbal. Just recently, I noticed a small crack about 1/8" long on the bell of the cymbal, starting from the center hole. The cymbal was mounted in an upside-down position.

What can I do to prolong the life of this cymbal? And can you give any pointers as to the proper way to mount a China-type cymbal? A cymbal mounted in an upside-down position doesn't move as freely when struck as one mounted in the conventional manner—thus increasing the chances that it will eventually crack as mine has done.

Terry Stedman
Lee Center NY

A Zildjian suggests two methods for the repair of your cymbal. One is to enlarge the hole slightly, so as to eliminate the crack. This should not be done if the crack has become longer than 1/8", since the resulting hole would then be too large and the cymbal would not fit properly on a stand. The other method is to install a protective metal grommet, which will reinforce the center hole. These grommets are applied to Zildjian's marching cymbals, as added protection against the wear and tear of straps used for marching.

There is no "proper" method for mounting a China-type cymbal, although the most popular method seems to be to mount the cymbal upside-down. This does put tremendous strain on the inside edge of the hole in the cymbal's bell where it rubs against the bolt of the cymbal tilter. Many drummers crank the wingnuts holding the cymbals down more than usual, to "steady" the cymbal in a near-vertical position in an effort to reduce this strain. Unfortunately, this also tends to choke the cymbal's sound. If you do wish to mount the cymbal in an upside-down manner, the best method we know of for protecting the cymbal is to employ an Aquarian *Super Cymbal Spring*. This is a device that attaches to the tilter bolt, and actually holds the cymbal atop a stiff spring. When the cymbal is struck, the entire tilting mechanism of the *Cymbal Spring* moves, thus preventing any impact between the cymbal and a solid bolt.

Q I recently purchased a Pearl *DR-1* Drum Rack for my drumkit. My kit is a six-piece *Export* model, with 12" and 13" rack toms and 16" and 18" floor toms. The floor toms have legs, rather than rack mounts. I'm considering suspending them from the *DR-1*. What should I do to facilitate this? Do I drill holes in the shells so that I can install rack-tom mounts? If so, where on the drum should I drill—more toward the top or the bottom of the drum? Do I leave the leg holders on? If I remove them, do I plug the holes? If so, what do I plug them with? Finally, should I leave the set the way it is with the intention of upgrading to better-quality drums in the future, and having *them* equipped with the necessary hardware from the manufacturer at the time of purchase?

Sy Seyler
Gaithersburg MD

A Whether or not this conversion is important enough to merit the effort involved must be up to you. But here are some points to consider. First, 16" and 18" floor toms are generally so resonant that the benefits of suspending them from a drum rack are minimal. At the same time, the strain put on the shells—especially of an entry-level drumkit—by suspending such heavy drums is significant. Suspending the toms will not gain you any particular savings in hardware weight, since the weight of the tom legs and brackets you remove will be more than made up for by the addition of rack-tom shell mounts and suspending tom arms.

Our advice would be to keep your current floor toms on their legs. If and when you decide to upgrade, you may wish to consider other sizes of drums, including slightly smaller "floor" toms for which suspension might be more practical.

Q I own a set of Pearl *Prestige Studio* drums with a piano black lacquer finish. Being the first set of lacquered

continued on page 80

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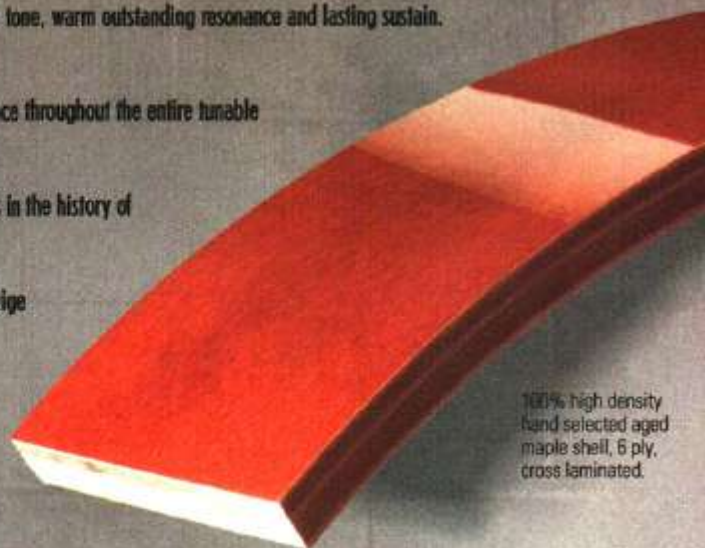
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L.A. Studio Round Table

BY ROBYN FLANS



Photos by Lissa Wales

*D*rummers are a wonderfully rare breed. I can't imagine a gathering of guitar players where each would only want to speak of the others' accomplishments. But such was true the day Jeff Porcaro, Jim Keltner, Denny Fongheiser, Vinnie Colaiuta, Harvey Mason, Mike Baird, and Steve Schaeffer got together at my house to compare notes and swap anecdotes on studio drumming. Fancy this smattering of dialog:

"I remember twice getting a phone call from Jeff [Porcaro] saying, 'Hey, come down here, you gotta sub for me on one tune,'" Mike Baird recounts. Jeff was on a date at the Record Plant and said, 'I can't play this groove, I'm going to call Baird.' So he called and I showed up to do one tune."

"There are a lot of great musicians in this town, some who are great at certain things," Jeff begins. "If somebody says, 'We're going to do a Chicago shuffle, a two-handed thing,' I'm sitting there thinking, 'If there's an Earl Palmer who can do that way better than I can, what's wrong with having Earl Palmer in for that one tune?' There are specialists who would be the best for the song, best for the artist, best to make the producer shine. I'll say, 'You want the "Imagine" feel? There's the guy,'" he says, pointing to Jim Keltner.

"I don't think everybody would do something like

that," says Keltner, who is really no different. He would much rather talk about how everyone in the room has influenced him than toot his own horn

Continuing the point, Baird recalls, "Jeff called me over to his house one time, and he went over to the stereo and said, 'You've got to dig this.' I'm thinking it's some new cat, and I can't wait to hear it. I'm listening and I look at him and he says, 'Yeah, it's you. Dig that fill!' Dig me?"

At one time or another I've interviewed each of these seven giants of the L.A. studio scene, but somehow having them all over at once, exchanging ideas and arguing viewpoints, was a prospect that both excited and frightened me. I knew they'd be more apt to share stories with their peers, but I also knew that it was simply scarier having seven pairs of eyes on me instead of one. It seemed an awesome task to prepare for and pull off, and I wish to express my special thanks to Ed Eblen for his invaluable help before, during, and after the big day. I couldn't have been more pleased.

In fact, these guys were so excited to get together with one another that it was almost like having a party with a tape recorder going. They were just as excited to be spending that Sunday with one another as I was having all of them over to the house.

RF: During a recent interview with Alex Acuna, he said that no one is ready for their first session. I'd love for all of you to recall your first session, what you were met with, and what you found out—what awarenesses and insights. Mike, why don't we start with you.

MIKE: My actual very first session was in a band situation, so it was a much easier ordeal. But my first legitimate session was a demo where I was recommended by David Foster, who at the time was doing the *Rocky Horror* show. He was doing a project at Village Recorders, and I remember carting my own drums in, and on the date was Richie Zito, David Foster, Lee Sklar, and myself. I was scared shitless. I didn't really know who these people were, except for David Foster, so on that end it wasn't that much pressure. But of course all these things happened: The snares broke on the snare drum, and I had no extra snares and wound up duct taping it to the bottom of the snare drum. It made me paranoid out of my mind. I got through the whole day, and at the end I said, "God, the bass player is pretty good. Who is he?" They go, "You don't know who Lee Sklar is? Where are you from?" I grew up in Southgate, and the names I was associated with at that time were Jeff's—because I loved the Steely Dan stuff—Jim Gordon, Jim Keltner, and cats from bands, like Bonham and so forth.

I was really very naive to the whole studio scene and who was happening and who wasn't. I wasn't ready from the standpoint of being able to walk in with the confidence of having a track record of having done things. That takes time. That comes from doing it and doing it. I don't know if I walk into a session even now thinking to myself, "Oh, this is going to be cake," because I always like it to be a challenge in some aspect.

HF: Jim, how about your first session story?

JIM: My very first actual time in the studio was at RCA, and it was with Gary Lewis ["Just My Style"]. I had just come from Sherry's on the strip, where I was playing real cool jazz with little tiny 3D Gretsch sticks and a little drumset. They wanted me to play a shuffle, and thank God at that time I wasn't afraid of shuffles. Later on I became deathly afraid of shuffles, but at that time I didn't know. Leon Russell was there, and he told me exactly what to do. He said, "Play like this...." First of all, I think I remember him saying something about how the real guys play it—with the left hand and the right hand together. I tried it and it didn't work. To this day, I still can't do that. So he was saying, "Just do like this—with the left hand on the backbeat and the right hand on the hi-hat and kind of open up the hi-hat a little bit. So I did it and it worked out. I played the beginning fill down the kit and he said, "Why don't you do it backwards?" so I did that. I did this little thing on the intro when they played the piano-bass figure where I opened the hi-hat and closed it quickly in the middle of a phrase, which was a very unconventional thing for that time. They were sitting around saying how brilliant it was, so I became this instantaneous find for them. I was technically adept enough that I could do anything they wanted me to do. If they wanted me to play backwards or hang upside down or come from underneath the drum—I could do all these little things. That was my first session. I wasn't really scared until later.

RF: You were too stupid to be scared.

JIM: I was too ignorant. Ignorance is bliss. I say "later on," because later on I became panicky at every session I went to, I don't care who it was. It was like that for years. It's only now that I'm an old man approaching senility that I finally don't have heart murmurs before I go to a session.



RF: What started making you scared?

JIM: It's that thing of knowing what you're *supposed* to be doing.

RF: What were you finding out?

JIM: They used to tell me, "Jimmy, you sound like a little mouse running around on top of a box. Do something with your drums. Listen to this record, listen to that record." I used small sticks. I started learning how to loosen up my drum heads and how to play with the butt of the stick. I

tried to watch Hal [Blaine] as much as I could. I had the good fortune to come in at a time when I actually got to watch Hal Blaine and Earl Palmer at the drum-kit. I maintain that if you love music a lot, like we all do, when you hear a musician, you obtain that immediately—their vibe, their feel, their whole musicality. That goes right into you and becomes a part of you. I'm sure every generation says this, but I truly do feel sorry for the kids who will never know what it is like to experience sitting next to the power of Earl Palmer when he's playing with Little Richard. I get the chills again just thinking about it. And Hal Blaine playing with the Fifth Dimension or Simon & Garfunkel at Studio 3—I'll never forget that; that's a part of me. Also, it's something that I aspire to constantly; I will never be able to play as great as Hal Blaine on "Wedding Bell Blues," the way he played that shuffle. Or "Rip It Up," Earl Palmer. But it's something to aspire to.

RF: Harvey, what about your first session?

HARVEY: I had a funny situation, because I read a *down beat* article about studio musicians when I was in high school, and I said, "That's what I want to be doing." I was playing clubs, and I rented a studio one summer and went in and played around with my drums, and then I got a job at this place called Triple A Recording. I called them and told them that the guy they were using was not happening, [everyone laughs] It was a really brash thing to do, but at the time I guess I was desperate. So they told me to come in and work, so I took my own drums. Those are my first experiences of making records. I'd get \$25 for the day, and I played all the drums and all the percussion. I had quite a bit of confidence when I came out here in 1970. But I couldn't get arrested as a drummer. So it's a good thing I played percussion, because I was stuck playing mallets and percussion. I was working with Quincy and all these people, and I'd say, "You know, I play drums," and they'd say, "So what?"

RF: How did they even know to hire you for percussion?

HARVEY: I came here playing drums with George Shearing, but a guy who came to see the show, who did the Lucille Ball

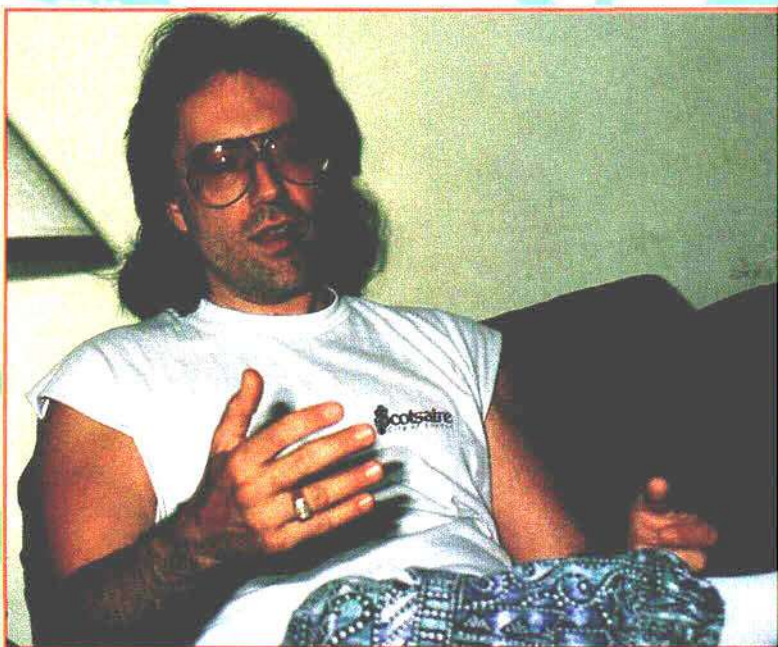
COLAIUTA:

"I invested a lot of money in this big rack of electronics, and it's just bells and whistles—it's jive."

show, wanted to hire me. He asked if I played percussion, I said yes, and he hired me for the Lucille Ball show, where I had to play everything. Then somebody saw me do that and they called me, so I started playing all these percussion dates. The good thing about it was, I got to sit next to—as Jim said—Hal Blaine, Earl Palmer, Jim Gordon—everybody—and I learned so much about how to handle different situations.

RF: What was your actual first drum session like?

HARVEY: I was nervous, but it was a lot easier than it would have been if I had come in and just had to play drums right off in the studios. I was aware of the tuning of the drums. I'd listen to how they'd tune their drums, and I'd just work on my own. I'd never get to play them, but I had a couple of kits set up and went from one to the other and tuned them. I had a set like Hal's and a set that had a different kind of tuning, so I kind of felt like I was prepared.



RF: Jeff?

JEFF: My first session was with Keltner with Jack Dougherty. It was a rehearsal band, and Hal Blaine was the drummer, and then the contractor called to see if I wanted to do the rehearsal band on Saturdays. I did about five of them. I knew they were planning to do a record, and they stopped calling me for rehearsals, so I figured they were going to use a studio guy for the album. Then Dougherty called me and asked if I had ever heard of a drummer named Keltner. At that time, my biggest heroes were Keltner and Gordon. I said yes, and he said, "He just got off the road with Joe Cocker, and you and he are going to do the rehearsal band for a couple of weeks. So we rehearsed a couple of times before the session. I was 17 and didn't even have my driver's license, so my mom drove me to the session at A&M. I borrowed my dad's black diamond pearl Ludwig set, which was just like Keltner's, because I wanted to be just like him: I wore a vest like Jim Keltner, I tried to get the heaviest boots I could, because like everyone else has said, you just wanted to emulate your heroes. Just before I got through the door, I



was so nervous, I threw up right in the corner. Thank God the tune was this uptempo samba, because my stick was going so fast. I remember Jim sits down next to me, and he looks over to me and says, "Man, do you read?" I go, "No," and he said, "I don't read that good either, you do the fills and I'll just keep time." I'm going, "Right!"

JIM: Tell them what you did, man.

JEFF: What did I do?

JIM: He was ridiculous. He was like Vinnie then.

JEFF: Come awwwwwnnnnn!

JIM: He played some of the most inside out shit I've ever heard.

JEFF: Like I said, that was just nerves. I had chops I didn't even know existed that day.

RF: Any eye-opening revelations about recording?

JEFF: No, nothing eye-opening except that I had to get my time together and my reading together, [everyone laughs]

RF: Denny?

DENNY: I was up in San Francisco, and it was a demo. I got a call to play on three songs. They sent me a tape, although it ended up not being the three songs we played. I had never been in a studio, so I called my brother, who was my teacher, and I said, "What do I do?" I got out articles and read everything about these guys in this room—who were my heroes—and I listened to every record I had of them. It actually ended up being okay. I remember thinking at the time, "It has to be single heads," so I took all the bottom heads off my drums. Everyone said I had to dampen the drums, so I think I got *Pinstripes* and taped them up, stuffed the bass drum a lot, and taped my wallet to the snare drum. But I got there and went, "This ain't happening." So I had to undo some of it, but I tried to recreate what I had been hearing.

When I came down to L.A. for my first session, it was a different scene. You know, you practice to a metronome, but it was a whole different thing playing to a metronome and then making a click feel good. So my first session down here was with a digital click, and I had never heard that before. I didn't know anything about headphone mixes, so I didn't know about saying, "Turn down the singer, turn down the keyboards so I can hear the

click," just something that could make me comfortable. It was piano, vocals, and me, and it was a ballad. It was terrible. So I went home and stayed up for days playing to a click track. I was in tears halfway home going, "That's it, I'm outta here. I'll never have another chance."

MIKE: That's a funny thing when you mentioned a click. I was talking to [guitarist] Dean Parks the other day, and he said, "You realize, even back in the late '70s and early '80s, cats weren't used to working with a click track, and if you had just thrown them into a situation with a click track, they would have fallen all over themselves." Everybody was used to just having good time, but everybody has adapted to the new style of what's happened.

DENNY: I wasn't even smart enough to ask for a double-time click, and it was a ballad.

RF: Vinnie, how about your first session?

PORCARO:
"Just before
I got through
the door
[of my first
session], I was
so nervous, I
threw up right
in the corner."

VINNIE: My first was a band situation, and we did it up in San Francisco at the Record Plant. We were there for a long time, like a couple of months—living up there. It's funny that you're talking about a click, because I don't even think we used a click. But it was weird because I didn't know anything about how to make my drums sound half decent or anything. I had this old Gretsch drumset with *Pinstripes* and real dead heads. They sounded *real* dead, and I knew it.

I would listen to the playbacks

and say, "These drums sound horrible. How come they don't sound like anything I've ever heard?" It was weird because nobody said to change the heads or anything like that; we just worked with them as they were, which was really strange. I haven't heard the record in a long time, but I know I wasn't happy with the sound and I didn't know anything about how to make it any different. At least my time was okay, because I had time to get it together, and I would go back in and do it over. But I played too much stuff and I wasn't playing like a sideman would play. When I came to town here, I just started doing demos, because before machines hit, people were still doing demos. I remember a Pages record—and you [Mike] were on that record too, and you too, Jeff.

JEFF: Don't you remember? I got a phone call on the Pages record. I couldn't do some dates, and I tried to talk [Jay] Graydon into using you, but he wouldn't. He had never heard of Vinnie, and I tried to tell him, "At least you can hear his musicality on *Joe's Garage*." You were doing *Karizma* at the Baked Potato, and I said, "You've got to go dig him with *Karizma*." Finally Graydon called me up and said, "Okay, I'll try using this guy, but he has to use your drums." Remember? I called you back and said, "Don't get freaked out, this guy is going to want you to use my drums because he doesn't know if you know how

to tune drums in the studio. So you can do whatever you want to my drums." And Graydon told me, "If it's not happening, you have to come the next morning at 9:00 and do the track for free." So I get a call from him at 2:00 in the morning saying, "Man, it wasn't happening." It was a shuffle in 7. I got up early in the morning, and I was flipped out. He played me the track and I was thinking, "Whoa, I have to do *this* over?" I looked at Graydon and said, "Where is it rushing?" The song was starting to fade down, and Graydon pointed to the monitor and said, "Right there." I said, "Where?" He said, "The foot, the bass drum, it's rushing," and I flipped out.

MIKE: Then I ran into you [Vinnie] at the Roxy and a big scene went down because I wound up playing on a couple of tracks, which was when all this was going down, and you were mad at me. I said, "Hey man, I just walked into this situation. I had no idea what was going on." I had had the same conversation with Graydon. He was telling me that you didn't play consistent, and I listened to the track and said, "It sounds great."

VINNIE: I wasn't mad at you; I was upset at him. Those tracks were good. I was with Gino [Vanelli] during the day and doing that at night. And Gino was even more demanding, so if he could accept tracks from me, Jay certainly should have; that's what got me. The thing was, the tracks were good, and he never explained to me what he wanted or what he wasn't getting. Everybody was loving it. The band went nuts.

JEFF: Before this album went down, you were rehearsing with that band, and the buzz around town was, "Wait until that album comes out, because that stuff is progressive and cool. Dig this cat." Vinnie was already every musician's hero who had heard him. Regardless of how many sessions he had done, everybody already knew about him. You had already seen him on *Saturday Night Live* with Zappa with a yellow Gretsch set going, "What is *that* shit?"

VINNIE: It was painful to go through that, because I wanted to blow.

MIKE: There are just some people you can never please. I'm sure that everybody has replaced stuff that I've played on, and I bet I've replaced stuff that you guys have played on. You walk into a room, you listen to the track, and you go, "What am I supposed to play?"

KELTNER:
**'It's only
now that I'm
an old man
approaching
senility that
I finally don't
have heart
murmurs before
I go to a
session.'**

You wind up playing something that's a ballpark thing and they go, "That's it!"

VINNIE: It's so subjective that you can't rate yourself: This was better or worse.

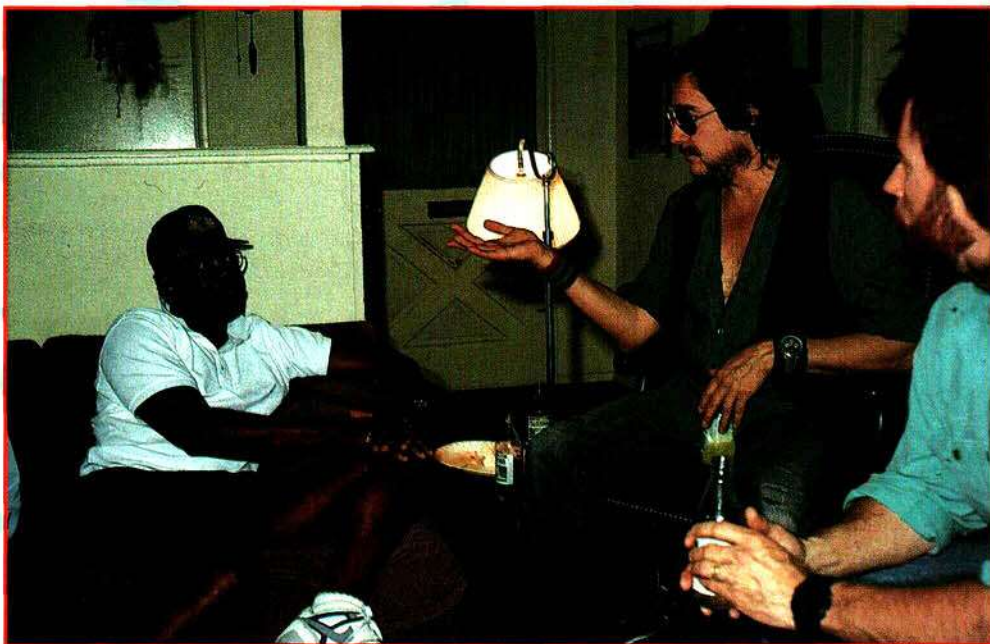
RF: Steve, what about your first session?

STEVE: It was in New York, which was a whole different scene from anything I had experienced here. I was probably around 15 years old on my first session. I think it was a jingle for Charlie Fox. It was just very frightening. The concept of recording was also different; they didn't have multi-track recorders in New York on that kind of session. I had been working with incredible musicians, but I didn't have any concept of going to tape or what was involved in playing. I remember the drumset was dead. Everything I had previously played on was wide open drums with no muffling. Studio playing was a whole other thing.

VINNIE: I ran into Bob Mann the other day, and he said the first session he ever played on was with you and Eddie Gomez.

STEVE: I think that had to do with trying out the new studio at A&R Studios in New York. They wanted to hear what the room sounded like, so they hired a band. But that was not really a session, working for somebody, with music in front of you. I've been playing with Bob Mann since I was 12. Here, I think the first session I did was when I hooked up with Herb Alpert around 1975. The stories that go along with what happened with that band are beyond belief. For instance, they were doing some work in the studio, and to keep the plaster from falling on my drums, they covered them with a big yellow blanket, almost like the packing material they use on pianos. Some kid was in the studio, and he had a piece of that wood doweling, and the kid hit my drums on top of the blanket, and Herb went, "That's the sound I want." So I had to play the entire session with that all over my drums. [everyone laughs]

The best story was, later on after that band disbanded, he wanted to do a record. So we went in to cut this record, *Rise*, which was his most successful record. He wanted to audition, so he had different rhythm sections in. Abe Laboriel and I showed



up at the new Studio D. We walked in with no microphones, just my drumset and his bass, and Herb brought in a little General Electric plastic cassette recorder and put it on a stool—in a major studio, with engineers in the booth and no microphones. He turned on the machine and said, "I want you guys to play all the new dance grooves that you know and categorize them for me"—into a cassette machine. He hired us to do the record, and we walked into the studio and it was freezing. I mean *freezing*. There was even condensation on the glass. Alpert liked the way the trumpet sounded in the cold, but the studio was so cold that Abe ended up going to the hospital.

All of us have these stories, and we all still work with the same people, or at least I do. I just learned to understand going in that somebody is looking for something, but they don't really know *what* they're looking for.

HARVEY: I went in with Quincy Jones one day, and then he had me come back for the next two weeks playing everything again, individually.

MIKE: During the disco scene, one guy had me do a seven-minute tune, with no click, with everyone playing in the room with me. Then he said, "Okay, everyone take a break," and then I went back and recorded just bass drum for seven minutes, then snare drum for seven minutes, then hi-hat for seven minutes, and then each tom for seven minutes.

VINNIE: I just did that a week ago, same thing. I was in there for 12 hours. It was with Tony Childs. I'm not saying it was a bad thing to do it that way, but you know, if you have that much time, you use that much time. So we were figuring out different parts to play. I'd play the hi-hat part, then the bass drum, or maybe we'd keep the machine bass drum and I'd just play snare drum. It might not be straight backbeat, it might be a little twisted backbeat; then I'd put a tom part in between and if the tempo is just a certain tempo, sometimes it is really hard.

MIKE: That's really changed a lot, compared to those days when people weren't working with clicks, where you basically had to have decent time to play seven minutes, and then replace

each part with no machines.

STEVE: Or those sessions where they make you play your sticks together and do a click track. Then you play to that.

HARVEY: Or doing a record for someone who has died, and they want to keep the vocal but get rid of the original backing tracks. But they didn't originally have a click track, so you go in and make one.

MIKE: Or they can't play the machine track or any click track because they need those tracks for your drum track, and the bass player is over here and the guitar player is in another ball-park, and the vocal is somewhere else, and the keyboard is spread all in between, and they go, "Make it work!"

DENNY: Actually, Mike, I met you when you were doing that. I was doing my first record here, and the producer said, "I'm doing a session tomorrow night at A&M with Mike Baird; why don't you come down and talk to him?" So I came down and hung out, and you were great. You were doing it for some old Jackson 5 stuff.

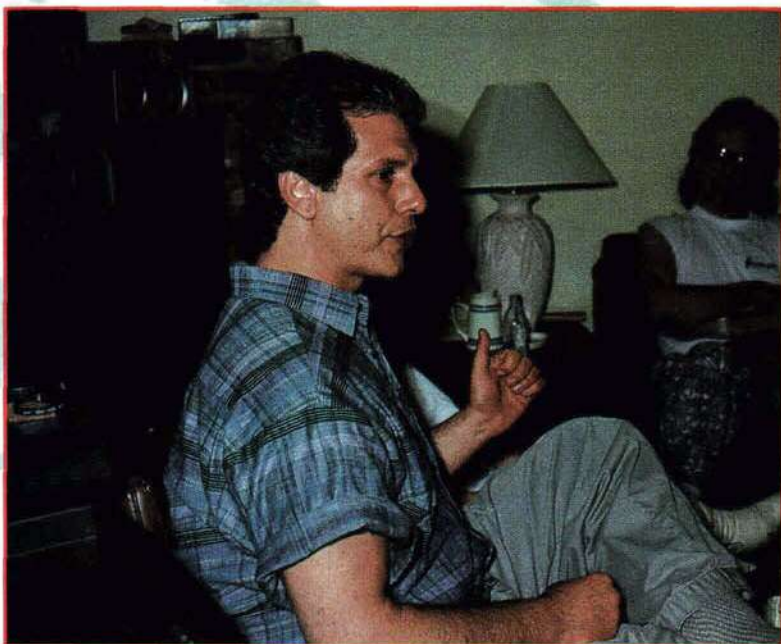
MIKE: Oh yeah, that's right. They found these old tracks that they had cut, and the Jacksons were out of their contract. But Motown decided they were going to make some money on these old tracks that were licensed to them. So they rehashed five old tracks from Jamerson and Gadsen, and the time was all over the place. It was a groove for the time, but for now.... The guy goes, "I want something current," and how can you play something current with the bass all over the place?

HARVEY: Jeff, I heard down in Florida they were measuring the distance between your snare drum and your bass drum.

JEFF: It was Gadd, Kunkel, and I think Bob Glaub. They went the week I went to Florida, to their Middle Ear Studios at Biscayne Bay. They would have a click going, and they wanted to make two-bar loops, so they would play the demo of the tune. They would talk about what they wanted the drum pattern to be in the verse, the chorus, and the bridge, then they would run tape. They had giant reels of tape like I had never seen before. You'd hear it click for two bars, and then you'd play the down-

beat bass drum. You'd hear eight beats, hit a downbeat, and stop. Then Albhy Galuten and Carl Richardson would move the reels of tape by hand over the tape heads. Looking at the meters they could tell if I was behind or ahead of the click. Mind you, they could not tell audibly; they'd have to look at the meters. This took seven minutes, and they'd say, "You're three milliseconds behind the downbeat; let's do it again." So I'd wait for the tape to rewind, hear eight clicks, hit it, there would be seven minutes of measuring, and then I'd hear, "Man, it's close, you're one millisecond over; you overcompensated one millisecond." [Everyone groans]

While this was going on, in the back room was some scientist. There were these saw horses with clamps on them. Attached to it was a big brass-encased motor, and it had a brass piece coming out with four allen screws in it. Clamped to the allen screws was a 5A Regal Tip drumstick, and in front of that was an 8x12 tom-tom on a stand, tilted just perfectly so that if you hit middle C on the Fairlight, this arm would hit the



drum harder than you could ever hit a drum. But then it would recoil, and just when they would try to program it to come down again, they had these series of lights that went from white to yellow to green to red, and when it got to green, they would have to reach over and unplug it because the motors were \$750 a piece, and they would burn out. On a Fairlight they had a bass drum on a stand that had two rods coming from underneath the riser, bolted onto the footboard. One motor brought the pedal down and the other motor lifted it up so it could come back for another beat. They had two arms on the hi-hat, an arm on the floor tom, one on the snare drum, and one on the mounted tom, and the whole concept was, while Gadd, Kunkel, and I were doing our thing, they had this scientist trying to get this robot to do what we were doing. But the project turned out to be too expensive. It just blew our minds, though, watching these people measure milliseconds. After two hours you'd have a break and you'd have a headache and be dizzy, then you'd go back and there'd be this mad scientist trying to take over your gig.

VINNIE: That's the ultimate story.

RF: Other than the story Jeff told *MD* last year about leaving the Rickie Lee Jones session, have any of you had reason to walk out of a session?

DENNY: I came close about a month ago. I've blanked on the name of the band, but it was described to me as a real techno band. It was dance music, and they were using a Roland 909 drum machine. Everything was real small, tight sounds. The producer wanted to put live drums on it, but the band didn't really want live drums. They wanted a live player, but they wanted more electronic sounds. We're at Capitol, Studio B, which gets the biggest drum sound you can get, while everything else on the tune is real tight and machine-like. The engineer comes in and says, "I get drum sounds in ten minutes," and four hours later, I'm still on the snare drum. What happened was the producer lied to the band and said I was going to bring all my electronics, but he had called me up and said, "Don't bring any electronics." He said, "The band is going to disagree with this, but I want the tracks to feel like U2." So I'm sitting there playing parts like the drummer in U2 would play to these songs that you shouldn't be playing these parts to, and the band is going,



BAIRD:
'If a producer says, 'Play a Vinnie fill,' or 'Play like Jeff,' I say, 'Look, I'll give you their phone numbers.'"

"No," and the producer is going, "Great." It was horrible.

MIKE: Jeff and I once had a war going on where we'd be doing all these dates just hours apart, and I'd come in, and there would be stuff drawn all over my drumheads, really graphic, crude drawings. I cracked up and then I'd go to his date and draw on his heads. This kit of mine became this real legendary thing—"You've got to see Baird's kit, look at the drumheads, look at the floor tom!"

So this guy called me up wanting me to do this Christian date. He said, "Whatever you do, get there early and change those drumheads, because this artist is so religious she floats through the room." By the time I got to the gig, I remember I walked in and said, "Hi everybody," and I just see these people turn, and there's dead silence. The artist is staring at my kit, and she looks at me, her eyes get huge, and she backs away and everybody splits. That was it. I filled out a form and left. I blew her whole session that day, she was ruined; she thought I was the devil.

RF: What about situations where you're not communicating with the producer? Aside from walking, what do you do?

DENNY: Try your hardest to make it work.

MIKE: The bottom line is we're being paid to do a job, and I feel an obligation once I'm committed to something, unless it's serious verbal humiliation.

JEFF: Exactly.

MIKE: I used to stop dates, because if someone burned me on something, I would go off and not let the person off the floor until they were just dust. People would say, "Okay, Mike, okay," and I would just be livid. People would say, "If you get Jeff, he's pretty temperamental; if you get Baird, God, he'll burn you to the ground." We've all gone through these periods, and we've all learned something through them. Now, to me, as long as a producer doesn't personally demean me, I'll work with him.

RF: Isn't there a fine line sometimes where if you give the producer what he wants, you are really compromising yourself?

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PHOTOS BY ROB HAYWOOD

The drumbeat starts before the introductory fanfare has faded from the speakers. The audience starts to respond to the beat, some cheering, some applauding, some clapping along. The lights flash, swirl, and swoop, momentarily illuminating areas of the stage, but keeping the drumkit in darkness. As the fanfare fades completely, the rhythm from the drums fills the theater, and the audience response increases in proportion. Seconds later the lights do pick out the drumkit, and the theater erupts in a crescendo of cheering. It's a spontaneous greeting for the man seated behind the kit, one of the most perennially popular figures in British rock music, Bobby Elliott. The benign figure sitting high above his drums—with his cymbals seemingly set high above him—dominates the drums and for a moment the whole auditorium, before the other members of the Hollies move forward from the shadows and launch into "Long Cool Woman In A Black Dress." Another Hollies concert to a typically packed house has begun.

Almost everybody who has been around long enough to follow British pop/rock since the boom of '63 can measure out their lives in Hollies hits. From the early, "Searchin'" and "Stay," which established them as one of their country's top bands, through records like "I'm Alive," "Look Through Any Window" ('65), "Bus Stop," "Stop, Stop, Stop" ('66), "On A Carousel," and "Carrie Ann" ('67), and on to a series of unforgettable '70s songs including "Long Cool Woman In A Black

Dress," "The Air That I Breathe," and "He Ain't Heavy, He's My Brother," Hollies material has found a place in public consciousness. The numbers I've mentioned are only a selection. Different people have different favorites. Looking through a list of their recordings, you find yourself saying, "Yes, of course, they did *that* one too."

The Hollies originated in a partnership between singers Allan Clarke and Graham Nash way back in the early '60s. As they progressed from working the clubs to being a hit-making band, their personnel changed, and they picked up guitarist Tony Hicks and drummer Bobby Elliott. Their original bass player, Eric Haydock, was replaced in '66 by Bernie Calvert. The present bassist is Steve Stroud. Graham Nash left the band at the end of '68 to work with David Crosby and Steve Stills. Nash's position was taken by Terry Sylvester, who was replaced in the early '80s by Alan Coates. Today the line-up on stage is completed by Dave Carey on keyboards.

Clarke, Hicks, and Elliott are the three stalwarts who have seen the thing through for close to 30 years, and somehow they haven't lost any of their enthusiasm. It must stem from satisfaction in still being able to produce excellent music that delights audiences. Bob Elliott has a very interesting long-term perspective on the rock 'n' role life. What makes him so good to talk to is the obvious fun and enjoyment that his career has given him.

BYSIMONGOODWIN

SG: Going back to the beginning, do you remember what turned you on to drums in the first place?

BE: Yes, it was listening to records—often those of big bands—when I was a boy. I was attracted by the sound of the drums, and would concentrate more and more on what they were doing. I thought, "I'd like to have a go at this," so I collected a bunch of tins from my mother's grocery shop and put them around me like tomtoms. In the middle there was the Cadbury's "Roses" tin with the lid slightly loose, so that it rattled like a snare drum. The first two records I bought were "Nights At The Turntable" by Gerry Mulligan, and "Sing Sing Sing" by Benny Goodman with Gene Krupa on drums, and I'd play along to these on my kit of tins.

I was fortunate in that I had relatives who were interested. We also had some neighbors who were a really musical family. I'd go past their house and hear the record player going full blast. One of the guys made a pair of brushes out of lengths of copper wire bound at the handle end with insulation tape. I used to play with these on a newspaper to Gerry Mulligan records, convinced that I was sounding like Chico Hamilton. This all started for me when I was 11 or 12 years old, and it just progressed: buying more records, playing along to them, making cymbals out of baking tins and drilling them to put rivets in. I've always been into putting rivets in cymbals, right the way through to the Hollies. It carried on to the time I was able to fork out a couple of quid [£2] for my first snare drum, along with a pair of sticks and brushes. It was thanks to my school friend, Bob Palmer, that I bought my first full drumkit. He encouraged me to borrow £60 from my father to buy a secondhand Premier kit. It once had a white pearl finish, but by the time I got it, it had changed to a sort of "nicotine yellow." [laughs]



I first got into playing with other people at a local jazz club. I used to go along for weeks on end trying to get to know the guys and buying the drummer halves of bitter, until eventually he allowed me to sit in. At that time we were living a little way out in the country. The last bus left at 10:30, so if I wanted to sit in, I had to walk home afterwards. It was worth it though; playing things like "Girl In Calico" with trumpet, tenor sax, piano, bass, and drums was the biggest thrill I'd ever had. I was nervous at first, but when I played the reaction was quite favorable, so I started doing it regularly—and then walking between three and four miles home. Eventually the drummer had other commitments and moved on, so I moved in with my smokey Premier kit. It built from there. There was a fairly famous jazz club at a place called Rawtenstall, and I got the job with the resident band there. It was a quintet, but the rhythm section would back guests who came up from London: Don Rendell, Harold McNair, Eddie Thompson—all the top British jazzers—and I was on drums. It was great experience. Don Rendell came up a few times, and on one occasion he said that it was a pity I didn't live nearer London, because he would have used me regularly. That was nice.

At the same time I was also leaning towards rock. I realized that if you went to a jazz club, everybody was sitting around looking cool; but if you went to a rock show down at the Imperial in Nelson, the girls would all be down the front jumping around

and screaming. I thought, "This rock thing looks alright to me; perhaps I should get into it!" [laughs] I knew Tony Hicks already. Tony was only 14 when I first met him, but he was already an excellent guitarist. We got together in a band called Ricky Shaw & the Dolphins. I was now getting quite busy. Thursday nights was the jazz club, weekends the Dolphins, and some Fridays I would dep [sub] with a big band, the Jimmy

Heyworth Orchestra, which played at the Astoria in Rawtenstall. So I was doing jazz, rock, and the big band; I had to try to read the drum charts for that.

SG: Were you entirely self-taught at the time?

BE: Largely, yes. But at the time I was sitting in at the jazz club, the regular drummer was going into Manchester once a week to have lessons with Bob Turner, who played with the NDO [Northern Dance Orchestra]. Then on the following day I would go 'round to his house, and for five shillings he would pass on what he'd learned to me. We used the Buddy Rich tutor book. That was very helpful; it made me realize that there was more to drumming than just sitting down and playing. So I really knuckled under, "got my chops together" as they say, and learned all I could.

SG: Your first fully professional gig was with Shane Fenton & the Fentones.

BE: Yes it was, but in the early days I never seriously considered becoming fully pro. I think it was characteristic of being born in the North of England; at that time you were expected to settle down and work at a trade. My father, who was a skilled master cabinet maker, didn't put it to me quite like that, but he did say, "Robert, the drumming is great if you enjoy it, but you can't expect to earn a living from it." And actually it took me some time to get the confidence to see very much potential in myself. But I backed some quite well-known jazz artists at the club, and then I backed some pop artists with the Dolphins—and the reaction was always good.

Now, at that time, the Hollies, with Allan Clarke and Graham Nash, were already doing very well in the North—following on from the Beatles at The Cavern, that sort of thing. They saw the opportunity to go fully pro, but their lead guitarist didn't want to. Their manager, who had seen

a lot of the Dolphins, was *pestering* Tony Hicks to join them. He resisted at first—it's a complicated story—but eventually Tony did join the Hollies, leaving the Dolphins without a guitar player. I thought, "That's bugged it!" [laughs] because it was a three-piece band. Tony was one of those guitar players who could play lead and rhythm at the same time; there was nobody around who could replace him. Anyway, off he went to make a record with the Hollies, but he phoned me up a few days later to tell me that Shane Fenton was looking for a drummer.

I went down to Stoke On Trent to do the audition, and they seemed quite pleased, so I thought I'd got the gig. Then they said, "Can you come to London next week to do another audition, when there will be some other drummers as well?" I was disappointed, but I decided that I ought to go. My dad took me down to London in his van—and we were late! When I got there, there were ten or twelve guys standing outside holding drumsticks. I was at the back of the queue, but I could hear everything that was being played inside. By the time it was my turn to go in I knew the numbers perfectly. So I did the audition and got the job.

I found out later that one of those other people in the queue had been Keith Moon. When I was in the Hollies and he was in the Who I got to know him quite well. It's strange, but in the early days he used to be very unsure of himself. Over a period of about three years I saw him develop from being a nervous little guy to being the fully fledged Keith Moon.

So I became a member of the Fentones for a few months, which was a very good experience. My first gig with them was at The Royal Albert Hall in London, alongside people like Eric Delaney, who is one of our great British drummers but who has never had the recognition he deserves. At the end of that show everybody stood along the front

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Classic Elliott Wax

Bobby Elliott chose the following albums as containing examples of his prime Hollies performances.

Stop! Stop! Stop! (Imperial LP 12339)
Another Night (Epic PE33387)
Buddy Holly (Polydor [UK] POLTV12)
Rarities (EMI [UK] EMS1311)
What Goes Around (Atlantic 800761)
All The Hits And More...The Definitive Collection
(EMI [UK] EM 1301)
Hollies Greatest (Capitol N-16056)
Butterfly (Parlophone [UK] PCS7039)

INSIDE

Collarlock

Mark Gauthier is not the kind of person you would immediately identify as a pioneer. He's quiet, modest, and not given to a lot of fanfare regarding himself or his involvement in the development of the modern-day drum rack. And this is all the more admirable, considering that he actually has a lot of accomplishments to his credit.

In the ten years that he has been in business, Mark has seen his Collarlock company grow from a backyard operation creating customized hardware parts to a manufacturer of innovative drum support systems distributed world-wide. Along the way, Mark can take credit for several industry "firsts"—many of which have since been adopted by other companies and have become standard features on almost all drum rack systems.

Traditional drum hardware hasn't undergone much fundamental change since the early drumsets were invented—except perhaps in variety of size and weight. And although there were some "rail systems" used in the early days by trapset drummers to support small toms and accessories, the present-day, self-supporting rack system has really only been around for a few years. In that time, racks have undergone a tremendous amount of development in their designs and features. And a great deal of that development can be attributed squarely to the efforts of Mark Gauthier.

RVH: You are a drummer, an engineer, and a mechanical designer. How did all these talents come together to make you a manufacturer of drum racks?

MG: My grandfather was a machinist, and he taught me a lot about machining things. But I never really pursued that. My musical career was the first thing; I got into playing about 20 years ago. I started teaching drums in 1972. I did that for about four years, and then I went to work for Ray Ayotte at Drums Only, here in Vancouver, Canada. I ran the repair department, where my mechanical skills began to be required more and more.

In the last couple of years that I was at Drums Only, I started buying some equipment myself and doing some manufacturing on the side. I incorporated under the name Creative Percussion Designs, Inc. in 1979. I began to make prototypes of some support systems, as well as to manufacture various hardware items and accessories for customers.

I know you've reviewed an awful lot of equipment in your day, but do you recognize this part? [Mark holds up a small, "doughnut"-shaped metal object.] That's a replacement part I used to make for Rogers drum thrones. I sold tons and tons of them because the die-cast aluminum part that they employed for the height adjustment used to just strip out like crazy. Anyway, one of the very first products that I ever manufactured for

anybody was this clamp. That's where a lot of the Collarlock designs were born, but this was made years before Collarlock came into actuality.

We also made chain-drive kits for every pedal in the market. Each of our kits had an axle that was identical to the axle of whatever brand of pedal the drummer had. We sold mountains of that stuff. But then all the manufacturers started offering chain drive pedals, and there was no longer a demand for our conversion kits.

RVH: How and when did the Collarlock bar system originate?

MG: The original prototype was created in 1978 for a fellow called Rocket Norton of the band Prism. He wanted his drums suspended off of something other than the conventional stands that were available. So we got a bunch of North components, which had been on the market for years, and fabricated a rack system so he could hang all his toms and cymbals. They ended up attaching the microphones, too. Prism played a number of dates in and around Vancouver, so a lot of drummers were exposed to the rack and wanted the same thing.

RVH: Obviously it was incumbent upon you to meet that demand.

MG: That's right. But we couldn't utilize the North system, because it wasn't flexible enough for what drummers wanted. Most drummers want to be able to attach their cymbals to the rack, but the North

BY RICK VAN HORN

PHOTOS BY RICHARD HACKETT

rack was a very low, small, curved bar that sat below the toms. If you were going to suspend any cymbals, the cymbal arms ended up running in between the toms. So we decided to fabricate our own bars and clamps and make a more flexible type of setup.

Eventually, my little company began to become known for the products we were making, which were called Collarlock Clamps at the time. I left Drums Only in 1982, and devoted my full energies to my own products. In August of 1984 I decided to change the name to Collarlock Canada, to make it synonymous with what we were manufacturing.

RVH: Did you plan to go into manufacturing full-time from the very beginning?

MG: No. As a matter of fact, I originally tried to interest other major manufacturers in the idea of a drum rack. I submitted drafted illustrations of many of my hardware designs and the original Collarlock clamp series to William F. Ludwig, Jr. in 1980. But our proposal was rejected, because Ludwig was just tooling up for their *Modular* hardware series, and Mr. Ludwig didn't see a future in drum racks.

RVH: Well, considering that no one had ever marketed such a device before, his attitude might be understandable. Most of the major drum companies at the time were following the lead of Rogers, with their *Memri-Loc* modular system. Your ideas might have seemed pretty radical back then.

MG: Well, they weren't, really. The companies were trying to combine modular, flexible setups with traditional tripod-based stands. We were simply doing away with some or all of the tripods, by creating a support system that would involve a combination of universal components. We drafted up parts, and decided to base the system on 1" steel tubing—because at that time just about every drum manufacturer was making some piece of hardware that was 1" somewhere. The most popular drum brand at the time made their tom holders with 1" down tubes going into the bass drum, and we wanted to



make something that you could put those 1" tubes into. And it just seemed to make sense to make a clamp for which you could use 1" as a standard size.

RVH: But all of those stands you're talking about are designed to be used in a vertical configuration. Your new rack concept involved a 1" bar to be used in a horizontal configuration, and on which fairly weighty items were going to be hung. The manner in which the drums were to clamp onto the bar also involved leverage, further adding to the weight factor. How did you deal with the likelihood of drums slipping when held by clamps attached to a cylindrical bar with such a small diameter?

MG: Well, when we first started making rack systems, we made the clamps out of steel. You could tighten them up like nothing else on this planet. Each clamp was a circular device, and when it clamped around the tubing, the tubing would break before any item slipped. Since that was the case, the relatively small diameter of our tubing never became a factor. There was no reason to increase the amount of surface diameter that we were clamping because we never had a problem with slippage.

After we found that the steel clamps

were too expensive to manufacture—mainly because of the amount of machining that was involved—we started making them out of aluminum. We didn't have a slippage problem with our first aluminum clamps either, because we were anodizing the parts and hardening the threads in them to compensate for the fact that it was a lighter, weaker material than the steel. We also increased the amount of surface area that we were clamping with the aluminum clamps by making the base side twice as wide.

When we first got into manufacturing, what we were making was really heavy-duty. Ludwig was still making lightweight stands at that point in time; the *Atlas* series was the biggest thing

they had. Rogers had the heaviest stuff on the market. Pearl's stands had a 1/2" upper tube, a 3/4" center tube, and a 7/8" base tube. Ludwig and Pearl drums had most of the market share in those days, and they were very light. They hadn't even gotten into power toms. So we were dealing with lightweight, conventional drums and hardware that everybody had been manufacturing for years. By comparison, our stuff seemed very, very beefy. Of course, that changed.

We phased out the machined aluminum clamps—because of the cost of machining, once again—and got into our first die-cast line. We wanted to offer a die-cast clamp that looked identical to the machined aluminum one so that people who had already bought those could buy something that was going to look compatible. So we stayed with the same basic dimensions. But it wasn't quite as successful as the previous design had been. Because it was a die-cast part, it was a weaker material, and we couldn't anodize it to harden the threads. The threads were cut into the aluminum, and when they stripped out that was the end of the part. So we phased that out in 1986 and came up with our new clamping line, the

continued on page 113

Making A Collarlock Bar System

RVH: The Collarlock Bar System is a fairly complicated combination of component parts—each of which has to be manufactured. Do you do everything yourself, or are some parts made for you?

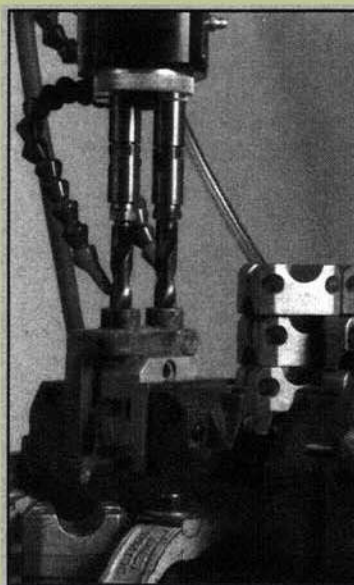
MG: The die-casting of component parts, our chrome plating, and our epoxy coating are done outside the shop. All other machine operations and assembly work are done in-house.

When you think about it, we are producing something akin to an automobile chassis. It's the frame that supports everything else, so it has to be sturdy and structurally sound. If you're talking about industrial-strength support, you're going to need industrial-strength machinery. We use metal cutting lathes, milling machines, drill presses, 800-ton presses, welding equipment, and so on.

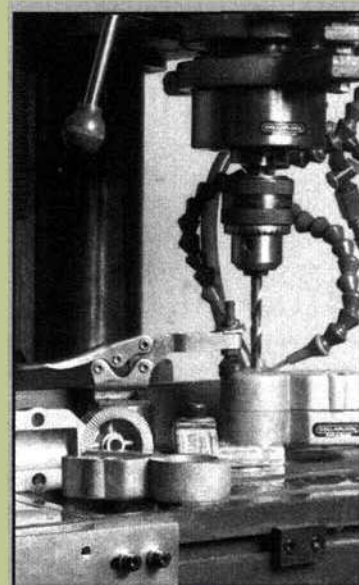
RVH: How many different component parts do you make?

MG: We make eight sections of bars, five different sizes of *Fast Clamps*, one Bar Connector, seven different sizes of tom arms, five different sizes of memory clamps, a hi-hat mount accessory, a double tom holder accessory, two different lengths of our own microphone arms—which are made of nylon instead of steel—and two different types of drumkeys: one tuning key and one tightening key. We also make three different styles of leg assemblies: one that looks like a T-shape for support between double bass drums, a support to go on the end of the side bar assembly, and end support assemblies with cymbal boom mounts included in them. The legs, clamps, and connectors are offered in either a black epoxy coating or a polished aluminum finish.

The fundamental element of our system is the bar. For that, we've always used stainless steel tubing—no chrome to peel off, no cracking, nothing. It's also stronger than chromed steel. We buy it in 20' lengths and cut it to size. A lathe is used to machine-turn the ends, and then we place a plastic plug in the end and machine-turn it to match the diameter of the tube. But even as important as they are, the bars are the easy part of our oper-



Fast Clamps being drilled by a twin-spindle drill head. This creates the holes for the swivel nuts.



A bar connector, clamped in a special jig, has its center hole drilled.



In one lathing operation, a tom arm has its knurled lines machined on the narrow end of the shaft.



A sawing operation is performed on a support clamp. This is one of 13 separate machining steps necessary to produce this part.

ation. What takes us the most time and effort are the *Fast Clamps*, which are the operational heart of the Collarlock system.

When we started making component connectors—which we called *Collarlock Clamps*—they required anywhere from 20

to 30 machine operations. After our newest version, which is called the *Fast Clamp*, comes from the die caster, we only need to do one machining operation to it. All we do after that is assemble it. But we also machine many of the parts that go *into* that assembly. For example,



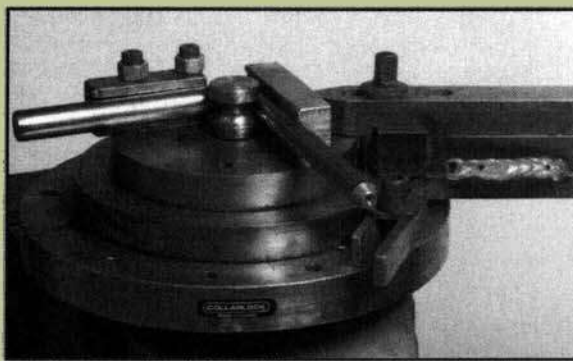
Holes are cross-drilled in a support clamp, later to be threaded by the same machine with a threading attachment.

we make our own custom-size hex nuts. There were no generic nuts on the market to fit into the size of clamp that we wanted to manufacture. And when we wanted to make one side of the clamp open up so that you could attach it to the bar without taking the entire clamp apart, we had to design swivel nuts that would allow the clamp top to swivel open and the key screw to swing to the side. Then we had to have a custom-size spring made by a manufacturer in another province of Canada. We also use a special key screw that has the thickest washer in the drum industry in order to take the amount of pressure required for tightening the clamp. We have that made in Ohio. We even use a special grease on our screws and fasteners. It's used in the automotive industry because it resists water completely. It can be a little messy, but it really lubricates the screws properly.

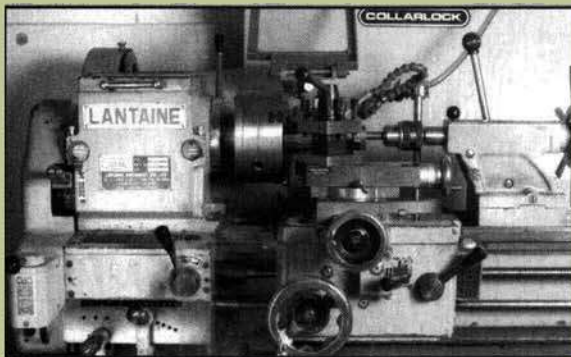
So when people wonder why they are paying \$35 to \$40 "just for a clamp," they need to understand that it's *not* "just a clamp." It's a complicated and very carefully designed piece of machinery.

RVH: Besides the parts that go into the *Fast Clamps*, what else do you machine here?

MG: Our leg assemblies are machined 100% in-house. We used to use round



A tom arm is bent into a right angle in a bending machine designed by Mark Gauthier.



This lathe accounts for approximately 70% of Collarlock's machining operations, fitted with up to 20 custom attachments and 32 cutting tools.

tubing for the base sections, but our new leg assembly is made of square stock on the horizontal member that runs along the floor. One reason for this is that it's easier to attach to a riser if you're going to permanently locate it for a setup position. And aesthetically, people have found it a little more pleasing because we cut 45° angles on either end of the square tube and put in what most people feel are relatively attractive endcaps. We also put rubber feet on the bottom of the tube, which stop it from slipping across most plain surfaces.

In order to facilitate the way our leg assemblies join together, we have to make our own key screws. We make the largest drumkey-turned screw in the industry. It's 3/8" National Coarse thread with a 3/16" washer face on it to take all the pressure that anybody could exert on it. We machine it ourselves from 9/16" stock. The cylindrical portions and the threads are cut on a rotary lathe. A separate machining operation done on the milling machine is required to square off the head. A dividing head rotates the piece

four times, and we put the flats on with a milling cutter. It's a very expensive part to manufacture, but it's critical in avoiding having the legs stripped out.

RVH: And you also manufacture the tool used by the drummer to tighten it.

MG: Right. When we first had rack systems out, everybody was just using conventional tuning keys to tighten up the clamps—which is just not sufficient because they were designed for tuning drums, not for tightening clamps. So we now supply a steel key that won't break or strip out and has an L-shape to give you more torquing pressure than a conventional T-shaped key. We send them out with a plastic sleeve that increases the handle diameter from 1/4" to 3/8" and makes it a lot more comfortable on your hand. There are 15 machine operations involved in manufacturing our

steel drumkeys, including the use of an 800-ton press to put the square broach into the center of it. That operation we farm out.

We also make our tom arms from scratch. We buy raw steel in 12' lengths and cut it into the various sizes that tom arms have to be. Lathing operations turn the material down to whatever diameters are required to mate with the various tom brands that are on the market, and then the tom arms are either bent or welded into an L-shape, depending on if it's tubular or solid material. For that we use a bender that's the first piece of equipment Creative Percussion Design owned and the first that I ever built. I made it in 1978 for bending little L-shaped pieces for the chain-drive pedal kits, but throughout the years it's been adapted for probably half the products that we manufacture. It's attached to the concrete floor with 3 1/2" bolts. We had 2 1/2" initially, and we pulled the vice out of the floor. Steel is tough stuff to bend.





INNOVATION IN STEP WITH MUSICIANS AND THEIR MUSIC

"I never heard anything like this!
These sounds are hypnotic, it's a
big mystery."

—TERRY BOZZIO

"I've waited for a long time for a
cymbal like this."

—ALEX VAN HALEN

"The new cymbals give more
response and have more attack
than anything I've played before."

—LARRY MULLEN JR.

"I am impressed by the dynamic
range. I can play soft and bring out
the actual beauty of the cymbal.
I can play loud and it does not
sound harsh but just like a big wall
of sound. Usually you can not get
both out of a cymbal."

—STEVE JORDAN

"It's like when they went from
black & white to technicolor. These
cymbal sounds generate the same
step."

—RONALD SHANNON JACKSON

"Amazing instruments. They are
like an orchestra. Very lovely."

—BILL BRUFORD

"Congratulations! It's got to be the
fullest range of sound I've ever
heard. Now there's an even wider
set of tonal colors to choose from."

—DANNY GOTTLIEB

"These cymbals speak
immediately, and have a brilliant
shimmer at the very top end of
the sound. I have never heard
such beautifully rich sounding
cymbals before."

—CHAD WACKERMAN



"They feel like pretty, old cymbals. They feel like they have already been broken in—a beautiful, mellow, crystal kind of sound, smooth and thin."

—JIM KELTNER

"They sound wonderful, really. These cymbals feel very natural and they speak immediately."

—RICKY LAWSON

"These cymbals respond quickly and evenly over a wide range. Because the harmonics are so clear, it is possible for the drummer/percussionist to create new extremes in sound and color."

—ED MANN

"Excellent! Outstanding cymbal sounds. Definitely more volume, more definition, a wider dynamic range, the low end is a remarkable improvement. They just sound bigger."

—DAVID GARIBALDI

The new *Paiste* line was developed as an answer to the quest for the ultimate cymbal sound: one that is transparent yet dense, soft and yet strong, docile and yet energetic, a sense of sound that brings up old memories and new perceptions alike, a sound that is radically musical. It proved a goal so challenging that it took 8 years to invent an entirely new alloy to satisfy this sound goal.

The sounds in our new line are developed together with the world's finest drummers/percussionists. The result is a line that brings you sounds you thought not possible in a cymbal. Each model is more defined, more expressive and more consequent in its sound than anything you've heard before. Thus, a sound is born to satisfy you—the discerning musician who is looking for ultimate sound quality and maximum creative expression. Visit your favorite store and try the new *Paiste* line.

You will not believe your ears.

PAiSte
CYMBALS SOUNDS GONGS

Corder Celebrity Drumkit

• by Rick Van Horn

One of the joys of doing product reviews is that occasionally you discover a product that genuinely exceeds your expectations. So it was with the Corder *Celebrity* drumkit.

You may have seen Corder's ads in *MD*—fairly small, black & white, and not particularly splashy or compelling—and from these you may have gotten the impression that the company and its drums were not in the "big leagues" in terms of quality. Well, impressions can sometimes be deceiving.

It's undeniably true that the Corder Drum Company is not in the big leagues when it comes to factory size, production output, advertising budget, and other aspects common to major manufacturers. But after playing their drums, I can unequivocally state that they take a back seat to no one when it comes to quality of construction and sound. And when it comes to innovation, this quiet little company from Alabama offers some features that are both exciting and unique.

I tested a standard five-piece kit, including 8x12 and 9x13 rack toms, a 16x16 floor tom, a 14x22 bass drum, and a 4x14 snare (an odd size, but the one that Corder states is currently their best seller). Corder only offers one type of shell: 6-ply all-maple, with no reinforcing rings.

The Look

The drums were covered with a satiny black *Formex* covering, which looked



more like a lacquer finish than a "plastic covering." In fact, it fooled me completely until I actually touched the drums. I was impressed by the nature of this *Formex* (which is a *Formica*-style material as opposed to the more familiar, thinner plastic coverings used by many other companies.) Gloss black covered finishes in plastic stand an equal chance of looking either really great or really cheap; this satiny black *Formex* finish looked rich.

The lugs on Corder drums are from the Fibes design of days gone by, because Corder bought all the tooling and molds when Fibes went out of business in the late '70s. Somewhat diamond-shaped, they are simple and attractive. The plating on all the hardware is excellent.

Sound

The sound of the Corder drums was the sound you would expect from any

well-made maple drums: full, round, and warm. The toms had a powerful, singing sound, with surprising sensitivity at lower volumes, even when fitted with *Pinstripe* batter heads.

The bass drum offered loads of bottom with plenty of attack. I played it with an intact front head and a *Pinstripe* batter, and enjoyed the depth and projection the drum offered. It might have been a tad "boomy" for some applications, but you can always muffle a drum *down*. The trick is to find one that *starts* with resonance and volume to spare, and this drum certainly had both.

The snare drum was crisp, sensitive, and responsive, with a reasonably wide tuning range for a 4"-deep drum. I found that I preferred it at a medium tension; at that point it cut well without being obnoxiously sharp. Snare sensitivity was excellent, owing substantially to Corder's fairly unusual snare throwoff design.

Another holdover from Fibes, the strainer uses a positive-action mechanical throwoff, similar in nature to a parallel-action model. However, there are no rods or frames passing through the drum. Instead, an oversize set of wire snares extends beyond the bottom head on either side of the drum, and attaches to the throwoff at one side and the butt plate at the other, via machine screws. Throwing the snare release lever simply pushes down on the snare set, lowering it away from the bottom head. It works extremely well, and offers the added security of not having any string or tape strip to break at a critical moment in your playing. The nice thing about this design is that you can either use the oversize wire snares (available through Corder at a price comparable to anybody's replacement snares), or you can use standard-length snares with strings or tape if you wish; the throwoff can accommodate that method of attachment as well.

Hardware

It's in the area of hardware that Corder offers some unique design elements—plus one feature that is becoming more and more important to drummers today. That feature is that Corder makes 99% of its own hardware—stands, lugs, snare strainer, etc.—right in its own plant in Alabama. What they don't do themselves (some molding and plating, for instance) is also done in the USA, generally by companies right in Corder's neighborhood in the South. At this point, the only imported items are a collar component for some of the stands, and the rubber feet used on all the stands—and Corder is searching for a domestic source for those as you read this. When Corder says that their drumkits are "American-made," they mean it!

The kit I tested is provided with a snare stand, a hi-hat, two straight cymbal stands, and legs for the floor tom and the bass drum. The rack toms are supported by Corder's exceptional *Slide-Track* mount, which is probably the most versa-

tile bass drum shell mount I've ever seen. Rather than having a hole through which a down post passes through the bass drum shell, the base plate of the mount is solid. A slot in this base plate corresponds with an upper plate that can slide back and forth. To this plate is attached the down post for the double tom mount. That post offers several inches of height adjustment; pivoting "shoulders" containing ball-and-socket L-posts complete the mount and give a tremendous amount of positioning flexibility.

The advantage of the sliding track is that you can put your bass drum where it is comfortable for your leg length, and adjust the distance to your rack toms independently. If you like to sit up close to your toms, but have your bass drum well away from you (or vice versa), you can do it easily with this mount, without having to affect the other elements of the toms' position (such as angle and distance between each drum). It's simply a terrific idea, and it works very well. And you get the added advantage of not having a large hole drilled in the shell; four small bolts hold the base plate in place.

Avoiding holes in the shell also comes into play with the bass drum spur design. The spurs on the drum neither disappear into the shell nor fold back against it. They are designed to be inserted into permanently attached tubular receptacles, and are removed completely for pack-up. The receptacles are long enough to hold the spurs firmly, yet short enough not to interfere with casing up the drum. They are attached to the shell with small bolts, and once again prevent the need for large holes in the bass drum shell.

There's nothing particularly unusual about Corder's stand designs, but there are some nice construction elements. All the height adjustment points feature nylon bushings surrounded by steel bands, so that the wing bolts can never crush the bushing, yet height adjustment is always solid. The collars and wing bolts used at those same adjustment points are of solid steel, rather than cast metal, to

maintain durability and prevent stripping. Although not included on my test models, Corder offers stands with tilting options, including a snare stand with a "dog-bone" connection built in, allowing it to go incredibly low (for oversize drums) or be positioned up and away at an angle (perhaps for a secondary piccolo drum).

The hi-hat was smooth and functional, with a single external adjustable spring. The bass drum pedal didn't look particularly high-tech, but it too was eminently functional: chain-driven, quiet, lightweight, and very quick. When I mentioned to Jim Corder that the yoke and footplate were not very highly buffed, he explained how that would increase the pedal's cost but wouldn't make a bit of difference to its performance—so why do it? I must say, I find that attitude refreshing.

Conclusion

Essentially, what we have here is a professional-level drumkit that sounds extremely good, but that nobody knows very much about. It's my hope that this review will help to change that, because drummers should be aware of the quality and innovation available from this family-owned and operated American company. And lest it be overlooked, let me hasten to add that the drums are priced competitively, too. The five-piece *Celebrity* kit I tested lists for \$2,195, making it extremely appealing to drummers who seek quality equipment, but don't want to pay additional money for a nametag.

Since they are currently a fairly low-profile company, Corder drums are not available for you to check out in every local drumshop. But you can ask your dealer to look into them for you, or you can contact the company directly for further information. (They'd love to hear from you.) The address is 3122 12th Avenue, S.W., Huntsville, Alabama 35805, (205) 534-8406.

Remo Legacy Drumheads

by Rick Mattingly

Remo recently introduced a line of drumheads called *Legacy*, which are available in four different models: *LD* (*Diplomat*; thin), *LA* (*Ambassador*; medium), *LE* (*Emperor*; heavy), and *LP* (*Pinstripe*). The heads are coated with a new laminate called *Reemlar*, which, the company states, "produces spectacular tonal depth and resonance, combined with excellent response and the feel of a coated brush surface."

Tom-Toms

I began by using the *Legacy* heads as batters on tom-toms. As a control, I used regular *Diplomats* on the bottoms, changing only the top heads. Overall, the differences between the different *Legacy* heads are comparable to the differences you would find between *Diplomats*, *Ambassadors*, *Emperors*, and *Pinstripes*. The *LD* head favored higher pitches, the *LA* worked well in the mid-range, and the *LE* and *LP* were best suited for lower pitches. While I wouldn't have any trouble using the *LA* heads on all of my toms, I don't think I'd use an *LD* on anything bigger than a 12" tom, and I only really liked the *LE* on my 16" floor tom. But this is exactly why I applaud Remo for applying the *Legacy* idea to a full range of heads, so that one can match head thicknesses with tuning preferences and still have a set of heads with the same basic sound characteristics.

As for the *LP*, I've never been one to mix *Pinstripes* with other types of heads; it's either all *Pinstripes* or none. (I'm only talking about tom-toms. I might use a *Pinstripe* on the bass drum without any other *Pinstripes* on the kit. Conversely, I

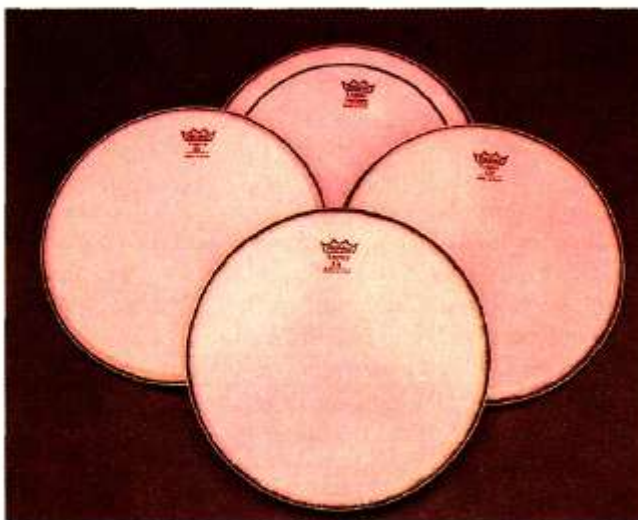


Photo by Rick Mattingly

never use a *Pinstripe* on the snare.) In that regard, I was able to use the *LP* over a full range of tom sizes and get comparable results.

So what's different about the *Legacy* heads? Essentially, the coating mutes the heads somewhat so that there is not as wide a range of overtones produced. Compared to a regular coated *Ambassador*, the *LA* has less highs, with the midrange being emphasized. The result is that the toms seemed to have a more distinct pitch with the *Legacy* heads. That also held true for the *LD* and *LE* models compared to regular *Diplomats* and *Emperors*.

Again, the *LP* heads were in a class of their own. *Pinstripe* heads have never had a lot of highs to begin with, so I can't say that I noticed a lack of them in the *LP* head. However, some of the extreme bottom end seemed to be missing. The *LP* heads just didn't have the same warmth as the regular *Pinstripe* heads. But that's not necessarily a drawback; again, the pitch seemed to be more focused, so *LP* might be just what someone is looking for who feels that regular *Pinstripes* can sound too muddy at times *because* of all the low-end. Also, I detected slightly more impact sound with the *LP* head, which some drummers could find desirable.

In some respects, the *Legacy* heads resemble the *Fibreskyn* 2 line, in that those heads also tend to have less high-

end. However, there are a couple of differences. First, in terms of overtones, while the *Legacy* heads have less highs than comparable *Ambassadors*, *Diplomats*, etc., they aren't quite as muted-sounding as *Fibreskyns* are. Second, *Fibreskyn* heads tend to suffer from a lack of sustain. In fact, I've never really liked *Fibreskyns* on tom-toms for that very reason. (I've used them a lot on snare

drums, however.) The *Legacy* heads, though, seem to have just as much sustain as the "regular" heads.

Just for the sake of experimentation, I put regular *Ambassadors* on the tops of my toms and tried various *Legacy* heads on the bottom. I found them to be a little too dry for that particular application. The toms sounded a little thin to me compared to the way they sound with regular *Diplomat* bottoms. Of course, for drummers who tend to muffle their toms quite a bit, these heads might be perfect.

Snare Drum

Again, in many respects the *Legacy* heads responded in a similar fashion to their regular counterparts: the *LD* favored higher tunings and was the most sensitive; the *LA* worked well over the widest range and still had good sensitivity; the *LE* favored lower pitches and lacked a little bit of sensitivity. And although I've never favored *Pinstripes* on snare drums, I tried the *LP* anyway and found it to be an improvement over the regular version. I suspect that the difference is in that lack of extreme lows that I mentioned in the tom-tom head review, as well as in the increased impact sound. Of the four heads, it was still my least favorite on the snare drum, but I could at least see using the *LP* on a snare drum, where I wouldn't use an ordinary *Pinstripe*.

In terms of response, the *Reemlar* coating seems to benefit the heads. I hadn't noticed it on the toms, but when I cranked the *LD* and *LA* heads up on the snare drum and tried playing orchestral-type buzz rolls, the sticks felt as if they were bouncing better than usual. I attribute this to the fact that the laminate adds a degree of stiffness to the head, which would cause the stick to rebound faster.

I was interested to see how the textured surface would work with brushes. I started with regular wire brushes on the *LD* head and immediately ran into a problem. There were a couple of spots on the head where the coating was especially thick, and individual wire strands often got caught as I moved the left-hand brush in a circular swish. I switched to the *LA* head, and I didn't have as much trouble, as the coating seemed to be more evenly applied on this particular head. But that's not to say it was perfect. The coating has a definite "grain" to it (almost as though it were applied with a paint brush), and the brushes continued to occasionally get caught up when I moved them against the grain.

But then I tried a couple of different nylon brushes (Calato's *Ed Thigpen* model and Vic Firth's *Rock Rake*), and I had no problem at all. The extra texture of the *Legacy* heads worked well with the extra thickness of the nylon strands, and together they produced a very pleasing sound. It was somewhat mellower than the sound of wire brushes on a regular coated *Ambassador*, but it was also louder. I've liked the feel of nylon brushes ever since I first used them, but because the strands were so wide, I couldn't always get a good, traditional "swish" sound from them. The *Legacy* heads have solved this problem; I may never go back to wire brushes again.

One final observation: I played on all of these heads for quite a while, using both sticks and brushes, and yet none of the heads showed any indication of having been played. Granted, I was using a new pair of sticks, so dirt wasn't a factor, but there still were not any "scuff" marks of

the type you usually get on heads as soon as you play on them. This would seem to speak well for the durability of the laminate. Also, after quite a bit of brush playing, I saw no evidence of the coating wearing down.

To test this further, I put the *LA* head on my snare drum and used it for a three-hour rehearsal and two four-hour jobs with a rock band. The head is just starting to show some evidence of having been played, but it looks as if it's been played for a few minutes rather than several hours. Also, although I had to tighten it a couple of times during the first hour that I had it on the drum, after that it held its tension quite well. I was slamming backbeats pretty hard during both of those gigs, but I didn't have to tighten the head once.

Bass Drum

The *Legacy* bass drum heads are available only in *LA* and *LP* models. According to Lloyd McCausland at Remo, the *LD* weight was considered too thin to be practical for bass drum use, and the *LE* prototypes didn't sound all that different from the *LP*s. So, the company is only offering the two models, and we were sent one of each in the 22" size for review.

Given current tastes in bass drum sounds, it's not easy to review a bass drum head. Consider: It's not uncommon to stuff a pillow in the bass drum, with both heads being heavily muffled. Another popular option is to use something like a *Muff'l* against the back head and cut a hole in the front one. Given conditions such as these, who can say just what the head itself sounds like?

Nevertheless, I had to come up with some basis for evaluation, so for starters, I put the *LP* on the batter side of the bass drum and the *LA* on the front. As I suspected, there was too much ring for anyone to consider using such a combination without any damping whatsoever. And yet, the heads did share a characteristic with the *Legacy* tom heads in that the pitch seemed a little more focused than it would have been with regular *Ambas-*

sador and *Pinstripe* heads. The reduction of high-end overtones is obviously desirable in a bass drum head, so in that respect these heads are well-suited for this application.

In regards to the *LP* batter, it had a different feel than a regular *Pinstripe*, in that the beater seemed to rebound off of it rather than sink in. Also, there was more of an impact sound, which many drummers will favor. Again, I attribute both of these characteristics to the extra stiffness the laminate gives the head.

I experimented with various types and degrees of muffling, ranging from a *Muff'l* to different numbers of felt strips to a pillow. In terms of overall ring, the results were fairly consistent with what I would expect with a regular *Ambassador* and *Pinstripe* combination. But along with that, keep in mind what I said about the pitch being more focused, the different feel, and the added impact.

Conclusion

After all of their emphasis in recent years on products ranging from drumsets to *Spoxe* to *Putty Pads*, it's nice to see Remo being innovative again in the area that originally put the company on the map: drumheads. The *Legacy* series definitely fills a gap between *Diplomats*, *Ambassadors*, *Emperors*, and *Pinstripes* on one end and *Fibreskyn* 2 on the other. For drummers who have gone back and forth between, say, *Ambassadors* and *Fibreskyns*, looking for something in between, *Legacy* might be the answer.

In terms of price, *Legacy* *LD*, *LA*, and *LE* heads list about 20% higher than comparable models from the *Weather King* series (*Diplomats*, *Ambassadors*, and *Emperors*); *LP* models are priced about 20% higher than clear *Pinstripe* sizes. Representative *LD*, *LA*, and *LE* prices are as follows: 12" batter - \$16.50; 14" batter - \$18.00; 16" batter - \$20.00; and 22" bass drum batter - \$38.00. Prices for *LP* models are: 12" batter - \$18.50; 14" batter - \$20.25; 16" batter - \$22.50; and 22" bass drum batter - \$42.75.

Vic Firth Signature Drumsticks

• by Rick Mattingly

Putting well-known drummers' names on sticks goes back at least as far as Jo Jones and Gene Krupa, but in those days, the stick itself was usually a standard production model, and the drummer's name was on it simply to acknowledge that this was the stick he used, and to give that model some extra prestige. But the stick would often carry its regular designation as well as the drummer's name, for instance *Jo Jones/11A*.

Vic Firth has been putting drummers' names on sticks for the past several years, starting with his *Steve Gadd* stick, and subsequently adding models named for such artists as Harvey Mason, Peter Erskine, Omar Hakim, and Dave Weckl. But these sticks were all different in some way than the regular catalog models. They were a little longer or shorter, a little fatter or thinner, had a different bead, and so on. The input of the artist was obvious, making the signature on the stick actually stand for something. Recently, Firth added five new signature models to his already impressive list of names.

The *Carmine Appice* stick is the most distinctive, but in a certain sense it is also the least "new" of the bunch, as Calato has offered this stick for several years. The Firth version of the stick is virtually identical, with one major exception. The Calato model had a nylon tip; Firth's *Appice* stick has a wood tip, which Firth's brochure describes as a "conventional 5A." The only distinction I would make is that it is not exactly the tip found on



Photo by Rick Mattingly

Firth's own 5A model. Most of Firth's sticks feature a somewhat acorn-shaped bead; the tip of the *Carmine Appice* stick is a bit more oval. Of course, it's the other end of the stick that is so unique. For players who like to use the butt end, the *Appice* stick has a large bead down there, too. It's the kind of bead you might find on a 3S marching stick, but without all the weight and bulk of the stick itself. Overall, the *Appice* model resembles a slightly beefed-up 5A.

Another new Firth model sports *Gregg Bissonette's* signature. It's a big stick, slightly larger all around than a 2B, and would be perfect for someone who plays in a loud band. It has a fat, acorn-shaped bead, and the shoulder and neck are especially heavy.

The *Jack DeJohnette* model is virtually identical to a regular Firth 5A, except that Jack's stick is just slightly longer—about a quarter of an inch. I must confess that I was skeptical about this stick when I first saw it. Being so close to a 5A, I couldn't imagine that it would feel any different. It looked to me like nothing more than a 5A with a famous drummer's name on it. But then I spent some time on a practice pad switching back and forth between the *DeJohnette* stick and a Firth 5A, and

there really is a difference. In fact, I even gave myself a sort of "blindfold test," picking up 5As and *DeJohnettes* without looking to see which was which, and I could tell the difference by the way they felt. That extra quarter inch is at the butt of the stick, where the most wood is anyway, and it does affect the balance. By having just a bit more wood at the end, the front of the stick tends to feel a little lighter (although it really isn't). I often use a Firth 5A myself, so I am very familiar and comfortable with the feel of that stick. But I quickly found myself preferring the *DeJohnette* stick. So it would seem that I owe Vic and Jack an apology for doubting their integrity. This really is a different stick.

For heavy rock players with large kits, the *Tommy Lee* signature model should prove popular. It is a full 17 inches long, which could come in handy if you have a lot of drums and cymbals and have trouble reaching some of them. It is also extremely fat and heavy, and should stand up to the hardest playing. The stick has a large, red nylon tip that produces a very full sound on drums as well as cymbals.

The *Steve Smith* stick seems well-suited for a person who divides his or her time between jazz and rock playing, as Steve does. When I first saw the stick, I was reminded of the stick that Ippolito's Professional Percussion Center in New York used to make for Elvin Jones. Both sticks feature a long, oval bead. The *Smith* stick, however, is just a little fatter than the *Elvin Jones* stick, and also has a little more body than the typical jazz stick, such as a Firth 8D. The stick actually feels a lot like another Firth signature model, the *Peter Erskine* stick, with the difference being in the bead. Where the *Erskine* stick brings out the lower overtones of a cymbal by virtue of its small, round bead, the *Smith* stick will bring out more highs. A drummer could easily switch back and forth between these two models to get different cymbal sounds without noticing an appreciable difference in feel. For more rock-oriented players, the stick has enough body that it should hold up well, and the neck is rea-

Vic Firth

Rocks with



Neil Zlozower



Gregg Bissonette Signature Stick

Gregg Bissonette is known as a truly multi-talented artist. This hickory model was designed by Gregg and Vic to be the perfect "cross-over" stick: ideal for rock drummers and fusion drummers alike. The stick is a beefed-up 2B, featuring a heavy shoulder and neck. Overall length: 16 1/4".



Tommy Lee Signature Stick

Tommy Lee - the powerhouse behind Mötley Crüe. His new signature stick is an extra long Rock - for the added reach demanded by so many drummers. The hickory stick features a red nylon tip to match Tommy's red signature. Overall length: 17".



William Harries



Carmine Appice Signature Stick

Carmine Appice's hickory signature stick sports a unique design feature: a conventional 5A tip at one end, and a large, heavy tip at the other. This option provides today's rock drummer with the extra back-beat power he needs. Overall length: 16".



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sonably fat. Extremely hard hitters might want something a little fatter, but for someone who needs a stick that is light enough for those times when finesse is called for, but that also has enough weight to deliver a solid whack, the *Steve Smith* model would be worth checking out.

All of the sticks reviewed here are priced at \$9.00 per pair, with the exception of the *Tommy Lee* model, which sells for \$9.25.

Nady SongStarter

- by Adam Budofsky



Nady's *SongStarter* is basically a souped-up electronic metronome that allows drummers (or any other instrumentalists, for that matter) to program the tempos of up to 32 songs, and immediately call them back up for either practicing or performing situations. As with many metronomes, the tempo can be either visible via a flashing light, or audible by headphones (through a 1/4" jack in the unit's side). Tempos are adjusted with an up-down rocker switch, and the metronome can be powered either by a 9V

battery or an AC adapter (not included).

The obvious advantage of the *SongStarter* is that, since many different tempos are programmable, you don't have to fiddle with any controls when calling up tempos for the next tune. Just put the *SongStarter* within reach on the floor, give it two quick clicks with your foot, and it goes to the next tune, displaying the song number and its tempo, then flashing out (or clicking through your phones) the proper tempo.

The *SongStarter* is a fairly rugged little box, akin to an effects pedal, and features a non-sliding rubber base and a tough pedal. Programming it is easy, and using it is just as simple. In the Practice mode it will "perform" a given tempo until you turn it off. In the Play mode it will beat out the tempo 16 times, which should be enough for you to get a handle on it. After these 16 beats, the light and LED display will shut off, and the *Starter* will automatically advance to the next tune's tempo. This is a nice touch, since it leaves you with even less to worry about in a performance situation. But just be careful. If you don't get the tempo within those 16 beats, the starter will go on to the next tune, and you will have to pedal your way forward through 32 tunes to get it back on course again, which isn't a very rapid procedure.

A combination of existing technology rather than a real "invention," the Nady *SongStarter* is nonetheless an excellent idea that works well. It retails at \$119.95.

IMPAC Snare Replacement

- by William F. Miller

Drummers are spending a lot of money these days on expensive "designer" snare drums. At this point everybody and their



brother is coming out with a new type of snare drum. The *IMPAC* snare replacement might be something you'll want to try before you give up on your *old* snare.

What's so special about the *IMPAC*? Well, it's a well-conceived, well-constructed unit that offers a bit more quality to the underside of your snare than your usual snare strainer. The design is simple and effective: Eighteen snare strands are individually mounted at both ends of a frame, with equal tension on each strand. The frame itself protects the snares (which is nice when putting the drum in and taking it out of a case), and because it's a solid unit, it's very easy to install on the drum.

According to the manufacturer, the *IMPAC* "eliminates choking, buzzing, and snare slap, increasing the drum's power and sensitivity." It's nice when a product lives up to the manufacturer's description. The snare drum I mounted it on already had a nice sound, but with the addition of the *IMPAC*, it immediately became a much more sensitive drum. Playing rolls up near the rim of the drum had a lot more snare response, and the feel of the drum seemed a bit better. Also, the "decay" of the snares after I struck the drum was much more uniform and even. Because of the *IMPAC*'s design, there's no "pulling" tension on the snare wires themselves—only how much the entire unit is tensioned against the head. That allows the snare wires more freedom so the drum doesn't choke.

If you're not happy with the sound and feel of your current snare drum, the *IMPAC* may be a comparatively inexpen-

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Diplomat Transparent
Diplomat M-5
Ambassador Coated
Ambassador Smooth White
Ambassador Transparent
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CS Smooth White
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CS PinStripe High Strength
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PTS Coated
PTS Coated
Falams KS Smooth White
PTS Coated
Falams KS Natural CS
Falams KS Ebony
Falams KS Ebony CS

PinStripe Regular
PinStripe Coated
PinStripe Super Dark
PinStripe Bright
PinStripe Mellow
Falams KS Coated
Falams KS Smooth White CS
Falams KS Natural

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Tom Batters: Coated Ambassador
Tom Bottoms: Coated Ambassador



TERRY BOZZIO
Snare Drum: Coated Falam
Bass Drum: Clear Emperor
Tom Batters: Clear Emperor
Tom Bottoms: Ebony Ambassador



NDUGU CHANLER
Snare Drum: Coated Falam
Bass Drum: Ebony PinStripe
Tom Batters: FiberSkyn 2 Med
Tom Bottoms: FiberSkyn 2 Med



VINNIE COLAIUTA
Snare Drum: Coated Ambassador
Bass Drum: Clear PinStripe
Tom Batters: Clear Ambassador
Tom Bottoms: Coated Ambassador



SONNY EMORY
Snare Drum: Coated Falam
Bass Drum: Clear PinStripe
Tom Batters: Clear Emperor
Tom Bottoms: Clear Diplomat



DENNY FONGHEISER
Snare Drum: Coated Ambassador
Bass Drum: Clear Ambassador
Tom Batters: Clear Ambassador
Tom Bottoms: Clear Ambassador



JIM KELTNER
Snare Drum: Coated Ambassador
Bass Drum: Coated Ambassador
Tom Batters: Coated Ambassador
Tom Bottoms: Coated Diplomat



RICKY LAWSON
Snare Drum: Natural Falam w/ Dot
Bass Drum: Clear Ambassador
Tom Batters: Clear Ambassador
Tom Bottoms: Coated Ambassador



HARVEY MASON
Snare Drum: Coated Ambassador
Bass Drum: Clear PinStripe
Tom Batters: Coated Ambassador
Tom Bottoms: Clear Diplomat



JEFF PORCARO
Snare Drum: Coated Ambassador
Bass Drum: Clear Ambassador
Tom Batters: Coated Ambassador
Tom Bottoms: Clear Ambassador



STEVE SCHAEFFER
Snare Drum: Coated Ambassador
Bass Drum: Coated Emperor
Tom Batters: Clear PinStripe
Tom Bottoms: Clear Ambassador



STEVE SMITH
Snare Drum: Clear CS Black Dot
Bass Drum: Clear Emperor
Tom Batters: Clear Emperor
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sive solution. The list price for the *IMPAC* is \$24.95 (Canadian funds). For further information contact Scorpion Products, 195 Clearview Ave., Suite 716, Ottawa, Ontario K1Z 6S1, Canada.

Vater Drumsticks

• by Rick Van Horn



Photo by Scott G. Bienstock

After years of turning custom-made and private-label drumsticks for individual drummers, retail stores, and even some other drumstick brands, Vater is now offering a complete line of drumsticks under its own name. Although the line is not extensive, several models are available in either oak or hickory versions. Vater makes a point of the fact that their oak sticks are made of American oak, as opposed to "imported" oak, stating in their brochure that American oak "does not have the 'brittle shock' usually attributed to oak sticks." Two additional models are offered in maple.

All models, with the exception of the *Hammer* double-butt stick, come with either wood or nylon tips. Worthy of mention is the fact that the nylon and wood versions of each stick tip very closely

resemble each other, and there is little or no difference in the neck size or stick silhouette between nylon- and wood-tipped sticks. As a result, the feel of a given model in your hand doesn't change if you change tip types.

Vater designs its sticks with the shoulder area slightly "beefed up" in an effort to "increase the power of your stroke" and to reduce breakage at the neck of the stick. In playing terms, this means that even on lighter-weight, medium-duty sticks such as the *Manhattan 7A* or *LA 5A*, you get a lot of impact power, but not as quick a rebound as with sticks with a more gradual taper. This could be good or bad, depending on your playing technique.

Although Vater is not offering as many models as some other brands do, the line offers sticks to cover just about any need. The more traditional sizes, such as the *LA 5A*, *5B*, *2B*, and *3S*, will feel familiar to those used to such models. There's only one small, "jazz" stick: the *Manhattan 7A*, which is offered only in hickory (to keep the weight down) and sounds very nice at low volumes on a ride cymbal. Other models worthy of note include the *Fatback 3A* and *Rock* models, both of which feature round tips and medium-sized shanks. (The *Rock* is a bit longer.) These produced solid sounds on toms and snares, while not sounding too "clunky" on cymbals. They'd work well for fairly high-volume electric jazz or funk, or for unmiked club playing when extra projection is desirable.

For heavy hitters, Vater offers the *Nightstick*, which is only a shade bigger around than a *2B* but is a full inch longer. Then there is the *Hammer*, a double-butt-ended stick with no taper. The diameter is about the same as a traditional *5B*, which isn't huge or clumsy, but the butt end gives plenty of impact power.

With so many drummers playing in loud settings these days, it's nice to have a model that offers a normal gripping area (to avoid blisters) and a butt end to hit with.

The two maple models available are interesting. The *Blazer* is very nearly the same size as the *2B*, but feels much lighter and quicker to play with, owing to the lower weight of maple. (This was a personal favorite of mine.) The *Concert* is as big around as the *2B*, 1/4" longer, and less tapered—giving a respectable amount of impact. Its round tip also seemed to focus that impact well on both drums and cymbals. This might appeal to drummers who like to play with a big stick but don't like to feel like they're swinging a bat.

In terms of quality, the selection of sticks that we were sent was straight and well-balanced throughout. The finish on the sticks is consistent—and minimal—giving a very natural feel and sure grip. The sticks were as durable as you would expect premium wooden sticks to be. The bottom line is that Vater is offering a quality series of sticks with some interesting models that give drummers still more choices for the tools of their trade. Vater's sticks are priced at \$7.65 per pair, regardless of model, tip, or wood type.



CORRECTION

Due to an error in communication between MD and Sabian, the final results of the 1990 Readers Poll were given to Sabian incorrectly. As a result, Sabian's congratulatory advertisement on page 77 of the July issue indicated Evelyn Glennie as the third-place winner in the Classical Percussionist category, when in fact she placed second. Additionally, Chris Lamb, who tied for fourth place in the same category, was not included in the ad. MD apologizes to Sabian and to the artists concerned for this error.

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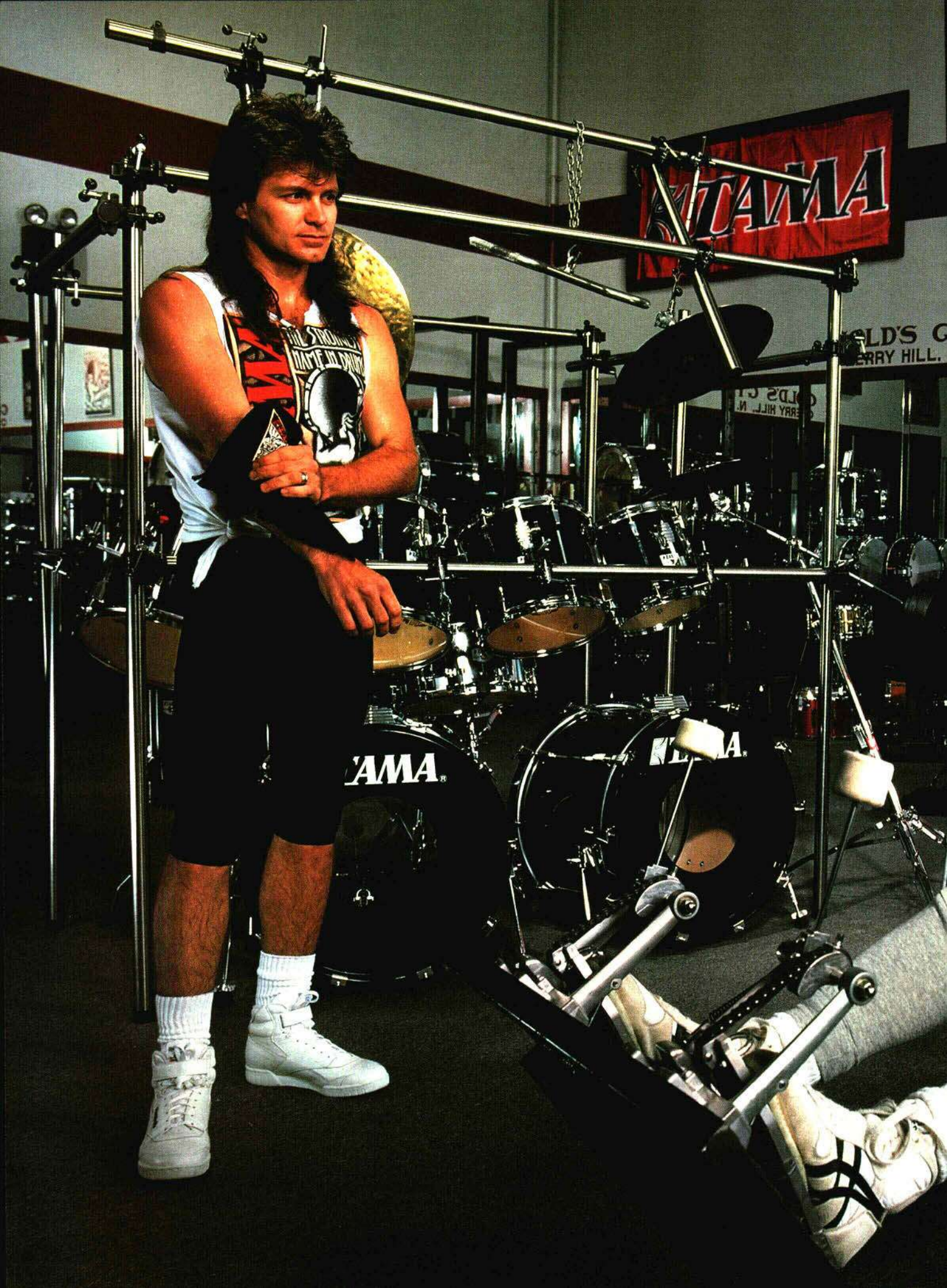
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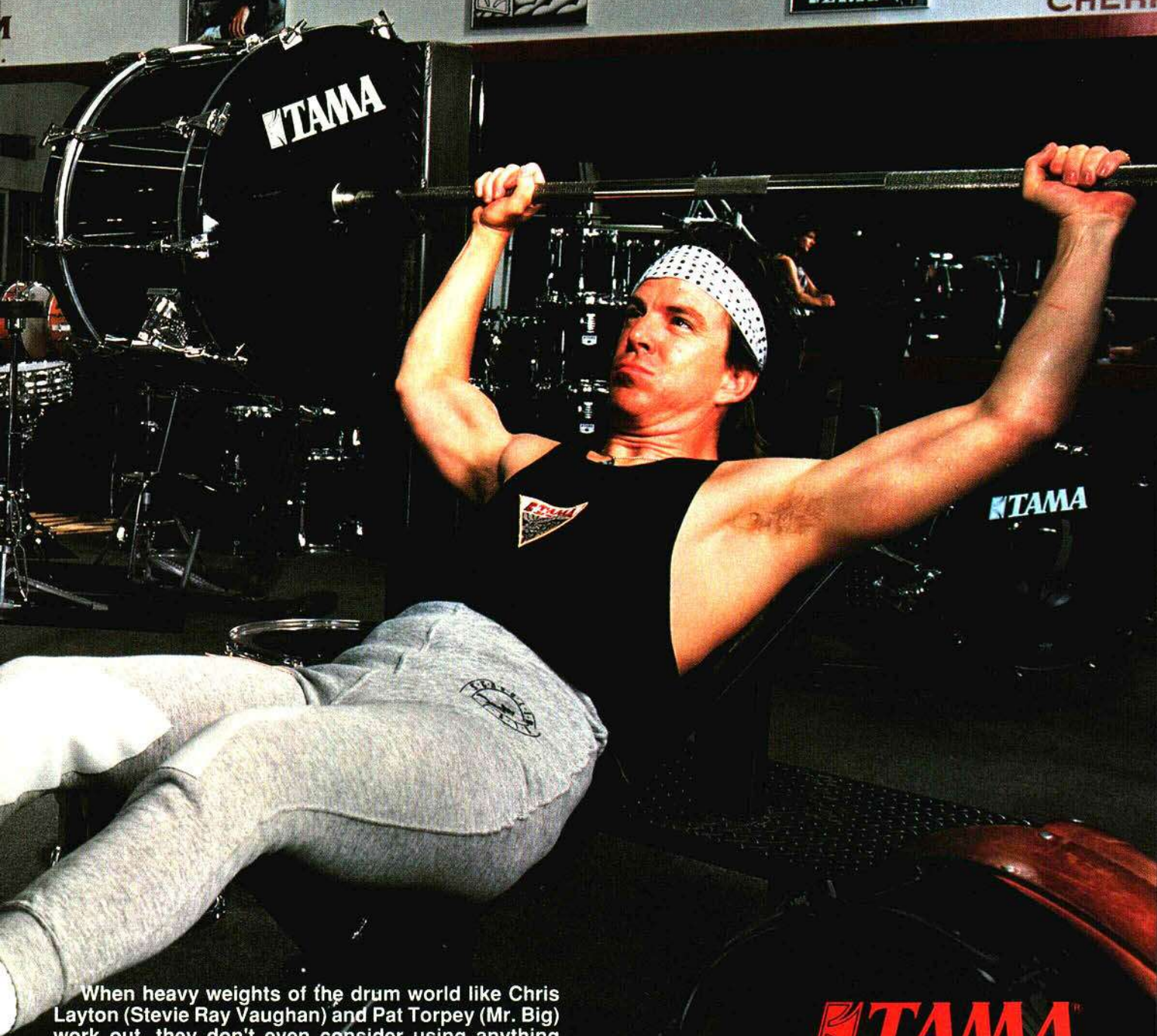
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KAT

midi K.I.T.I.

• by Ed Uribe

Being familiar with the *KAT Mallet Controller* and the *drumKAT*—both of which have become mainstays in the MIDI percussion world—I was anxious to get my hands on the new "toy" from KAT: the *midi K.I.T.I.* "K.I.T.I." stands for "KAT Intelligent Trigger Interface," and the unit is just that: an interface from your triggers or pads to your tone generators (drum machines, samplers, or synthesizers). It has none of the MIDI-controller capacities of the *drumKAT* or the Roland *PAD-80*, such as large RAM, pedal inputs, layering, panning, or dynamic note shift. Designer Bill Katoski told me, "We were trying to make a 'low-end' unit to meet the requests of drummers who were telling us, 'I just want to put a trigger on my kick and snare and trigger sounds from my Alesis drum machine; I don't need a fancy unit.'" Well, I can certainly appreciate that, but when he said "low-end," I had to stop him. I had just put the *K.I.T.I.* through the triggering "wringer," and while it may be "low-end" in terms of features and memory (and, to its credit, also in price, size, and overall simplicity of use), in terms of triggering—which is what it's meant for—I found the unit to be totally "pro."

Basic Overview

The *K.I.T.I.* measures approximately 8" x 9" x 1" to 2" and weighs about four pounds. It's not rack-mountable, but is certainly very compact and portable, and a bracket is available for mounting it on a tom or cymbal stand. It is powered by a 9-volt AC adapter. The back panel has

one MIDI In, two MIDI Outs, and nine trigger inputs. The MIDI Outs can merge all data from the MIDI In. (I'll mention here that you can engage or disengage this merge function by pressing "save" and "down arrow." *This is not in the manual*, so jot it down if you think you might be purchasing a *K.I.T.I.* There are times when the merge function will be helpful, but if you aren't using it, it's better to have it off—or else the resulting MIDI loops could send you off to MIDI hell.) The front panel has five push-button switches: Select, Up, Down, Save, and Auto—with which you perform all functions.

There are three groups of LEDs to indicate your selected function, trigger, and what you are doing to it. All of this is shown in a bar-graph format by the LEDs. I must admit that my first response to this front panel was, "There must be dozens of hidden jobs to memorize under each of these buttons. This will take hours to learn, and I'll never memorize them all!" Well, what a pleasant surprise: The *K.I.T.I.* is a tremendously user-friendly unit. The entire front panel is clearly labeled, and everything makes sense. You can see exactly where you are and what you are doing, and you can get from one function to another quite easily.

The LEDs

There are three groups of LEDs on the front panel. On the left are 17 red LEDs that indicate your MIDI and triggering settings. They're numbered 0 to 16, and each has one of the *K.I.T.I.*'s functions written next to it. On the top right are two yellow LEDs that guide you through the "auto-training" mode. On the bottom right are nine green LEDs

that indicate which of the nine triggers was just hit. This bar graph is nice; it takes away some of the number mystery of MIDI for the basic-level operator. For the more advanced user (or real glutton for punishment), KAT has provided conversion tables in the manual showing exactly where each LED reading puts you numerically.

The "Auto-Train" Function

The "auto-train" function provides you with an automatic means to set some of your triggering parameters. All of these settings can then be individually adjusted to suit your specific needs. There are three basic settings to be achieved in the "auto-train" mode. They are:

(1) *MIDI channel and note number auto-train.* (To do this you need to connect a MIDI Out from your drum machine or synth to the MIDI In of the *K.I.T.I.*, and a MIDI Out from the *K.I.T.I.* to the MIDI In of your drum machine, *and* you must have the merge function *engaged*.) Hit a button on your drum machine and the *K.I.T.I.* will receive and store the MIDI channel and note number at the trigger location you have selected. This is a quick and easy way to get your desired voices assigned to the triggers.

(2) *Gain auto-train mode.* In this mode you are asked for a medium-hard hit. The *K.I.T.I.* will automatically set a gain (amplification) reading of your trigger. It may deem that your gain needs to be increased or decreased, in which case it will ask you to repeat the process until a gain has been accepted.

(3) *Trigger envelope auto-train.* In this mode, the *K.I.T.I.* basically samples the envelope of two hits that you are asked to

"While it may be 'low-end' in terms of features and memory, in terms of triggering the *midi K.I.T.I.* is totally 'pro.'"



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enter: one soft—to set the bottom end of your dynamic range—and one hard—to set the top end. The *K.I.T.I.* then determines the related parameters, such as threshold, mask time, and minimum and maximum dynamic (all of which I will explain in detail in the next section). Although these features are great to get you started and save you set-up time, these settings will only get you in the ballpark (except for MIDI channel and note numbers, which are finite settings).

You are not going to trigger a full kit with triggers using only the "auto-train" parameters. But the great thing about this unit is that you can fine-tune each of these settings to really get your triggers doing exactly what you want.

The *K.I.T.I.* also provides you with default settings in three different ways. You can enter settings for an entire kit, for only one trigger within a kit, or for the particular parameter you happen to be working with. With this capability, you have something to fall back on if you get stuck. You simply call in the default setting, and you're back in the ballpark, and soon you'll be zipping around all of the manual settings. This is great, since "getting stuck" is usually what keeps someone from further exploring a unit and benefitting from its more advanced functions.

The MIDI And Triggering Parameters

Beyond the "auto-train" mode, there are 16 parameters to be manually set on the *K.I.T.I.* KAT divides these into two groups: the MIDI parameters and the triggering parameters. The MIDI parameters are: channel, note number, minimum velocity, maximum velocity, velocity curve, gate time, and program change. The triggering parameters are gain, peak view, threshold, mask time, minimum dynamic, maximum dynamic, headroom, scan time, and interaction. Except for the interaction setting, all of the parameters can be set for each of the nine triggers. The interaction setting affects all nine



triggers within each kit. All of these settings can then be stored into a kit configuration.

Each one of these jobs is spelled out next to one of the 17 red LEDs. Jobs 0 through 8 are the triggering settings, jobs 9 through 15 are the MIDI settings, and job 16 is the kit selection function. Selecting and tweaking each parameter couldn't be easier. You simply press and hold "Select," then use the up or down arrows until the red LED next to the function you want is lit. Release "Select" and increment or decrement as needed, using the arrows. By the way, this is a three-finger operation, so you can hold a stick and hit your trigger with one hand, while adjusting your settings with the other. This way you can hear the effect of your adjustments to each trigger as you make them.

The MIDI functions are the basic functions that are needed for interfacing your triggers. You set your MIDI channel and note numbers to correspond with your receiving devices, your minimum velocity (how loud your softest hits will sound), your maximum velocity (how loud your loudest hits will sound), and

your velocity curve. Without getting too technical here, velocity curves are basically a correlation of how fast (and in which way) the sound gets louder as you hit harder.

The *K.I.T.I.* provides you with 16 velocity curves. This is a lot to choose from, although most of them have very specialized functions (such as playing very loud or very soft all the time, reverse curves—which start high and drop as your velocity increases—and some curves with some very distinct plateaus in the wave form). These might be good if you're only trying to play with two or three very distinct and consistent dynamic ranges. In general, you will probably find curves 8 and 9 to work best for overall playing. These were designed to work best with piezo triggers and pads, and will capture your dynamic ranges most smoothly.

Next, you can set your gate time, which determines how long the sound sustains after you strike it. For basic drum sounds, gate time is generally meaningless. For cymbals and other instrument sounds and effects, you can adjust the sustain to your liking.

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The final MIDI setting is program change. The *K.I.T.I.* can send one program change per kit configuration to your drum machines, synths, or samplers to call up a patch (a group of sounds or settings) of your choosing. The MIDI channel the program change will be transmitted on is the same as the MIDI channel you have selected for trigger input number 9 in each of your kits. The *K.I.T.I.* can also receive program changes from another controlling device, such as a sequencer. According to the *K.I.T.I.*'s MIDI implementation sheet, it can only recognize messages sent on channel 16.

Next you have your triggering settings. This is where the *K.I.T.I.* allows you to compensate for differences in trigger designs and to customize its functions to your drums, triggers, and playing style. The first—and most important—setting you will establish is gain, which is the level of input from the trigger into the interface. (You will probably already have a gain reading from your gain auto-train function, but you can go from scratch if you like. In any case you will more than likely be making adjustments.) You want to select a gain that is high enough to give you good response and sensitivity at your low dynamic, as well as reading your high dynamics without "peaking out" the unit.

The peak view function can help you visually in setting the gain by giving you a bar-graph representation of your attack on the trigger. The LEDs will light and increase or decrease with your varying dynamics. You have 16 different gains to choose from, but rather than be concerned with picking one by number, hit your drum or pad and adjust your gain until you get the widest spread of response on the bar-graph and you are getting close to the dynamic response you want. You still have other parameters to adjust to get it just right. Remember, the response will vary not only with your playing but with your trigger, trigger placement, tuning, size of drum, etc. You have to experiment.

You also don't have to have a peak view reading of 1 for your softest hit and 16 for your loudest. Adjust your gain to get the

widest, smoothest range from soft to loud hits. (*Also not in the manual:* You don't have to change from the peak view function back to the gain function to adjust the gain. In the peak view function, you will first get a bar-graph reading of your stroke. By using the up or down arrows at this point, you can increment or decrement your gain.)

Threshold, your next setting, is the point at which the peak of your trigger signal will be read as an attack and subsequently fire a note. The lower this setting, the more sensitivity you will have, but also the more likelihood of false triggering. Raising the threshold will eliminate false triggering, but will also eliminate your low-end dynamics. The *K.I.T.I.* still has other parameters to aid in preventing false triggering, but you should also work with trigger placement. You may even have to try different triggers to achieve your desired goal. In any case, I think it's safe to say that the object here is to keep the threshold setting as low as possible in order to gain maximum dynamic response. (If you have to go higher than 6 or 7 on this unit, you need to pinpoint exactly what is causing the false triggering and work from there.)

Mask time is the time immediately after a hit, during which a signal is "masked" or ignored. You can think of this as "recovery time." You are setting a time limit before the unit re-triggers with your next hit. If you are playing fast and all of your notes don't fire, decrease the mask time. (You can also use this setting sparingly to help eliminate false triggering.)

Minimum and maximum dynamic (don't confuse these with minimum and maximum velocity): These two parameters really allow you to tailor the *K.I.T.I.* to how you want to play. Whether through auto-train or manual settings, the *K.I.T.I.* has taken a "picture" of your envelope (a linear depiction of your stroke type on a particular drum or pad). It has read the softest, loudest, and middle portion of your stroke. Minimum dynamic is the reading of your soft hit; maximum dynamic is that of your hard hit. Any

strokes below your minimum dynamic setting and above your threshold setting will be read at the minimum velocity setting. Any hits above your maximum dynamic reading are played at your maximum velocity setting. This is a nice feature; with it you can create dynamic flat spots (small plateaus in your envelope) at the bottom and top of your dynamic range. This gives you more consistency at your low and high velocity settings.

Headroom is a further tweaking of the envelope. Without getting too technical, this setting gives you a way of "fine-tuning" the envelope to make it less sensitive to double triggering. The larger the headroom setting, the less likelihood of false triggering—but fast playing or a soft hit immediately following a hard hit may not be read. KAT calls this setting a "safety margin," and it should be used as just that. A high headroom setting won't work well for fast or dynamic playing.

Scan time is the last of the settings that you make independently for each of the nine triggers. This setting allows you to compensate for differences in how quickly different triggers reach their peak. This peak is what an interface reads and converts to MIDI data. The objective here is to use the lowest number of scans that give you an accurate and consistent reading of your performance. In the *K.I.T.I.*, a scan takes .5 milliseconds. A good trigger takes about 1 millisecond to reach its peak. The range of settings in "scan time" is 3 to 16. A setting of 3 would take 1.5 milliseconds from the reading of the waveform to the completed MIDI send-out. This setting is optimum. Fewer scans can mean a potentially less accurate reading of your trigger—especially if it's less efficient and takes longer to peak. More scans mean a more accurate reading, but more delay. If your settings need to be higher than 6 on this unit, you're probably working with a not-so-good trigger. Don't waste your time; good triggers don't cost that much more than bad ones and—along with a good interface—will make all the difference in the world when triggering from acoustic drums.

I tested the *K.I.T.I.* with four different triggers: the KAT *KST1* shell mount and *KDT1* head mount, the Fishman *ADT100S* shell or head mount, and the not-yet-released Fishman "purple micro-dot" head mount. I also tried it with Datz pads and the Roland *PD31* pad. Although there were differences in the *K.I.T.I.*'s response to each of these trigger sources, the results were all excellent after some adjustments. These are all pro-level triggering devices, and there are plenty of others not mentioned here, so you've got lots of options to work with.

Interaction, the last setting, is to further help suppress false triggering. This setting presently affects all nine triggers per kit. (Bill Katoski informed me that a software update will be available soon that will allow you to group certain triggers within a kit and assign an interaction percentage per group instead of per kit.) Trigger interaction (false triggering) suppression works like this: When you strike a trigger, some percentage (you decide

how much you need) is read and stored away as a "suppression factor" for a short period of time after a hit. Any other trigger must be at least as big as this percentage (suppression factor) to be seen as a hit.

The Memory

The *K.I.T.I.* can store 16 kits. There is no other on-board storage. Any other saving and loading would have to be done via MIDI as a system exclusive transmission to a separate storage device. This would also be the only way to back up your settings. This limited amount of RAM would be just about my only major beef with this unit.

All editing is done in an edit buffer KAT calls "temporary memory." There is also a "recall drawer" used to keep your edited kit backed up, as well as to do kit copies. In addition there is a manual trigger mode, which allows you to fire your trigger from the front panel while editing.

(This fires at a fixed maximum velocity of 127, so it will only be useful for tweaking some settings.)

Conclusions

This is a very powerful and efficient little unit. It's easy to learn and get around. The manual is very well-written and illustrated. It addresses both the basic-level user and the complete "tech-head" thoroughly. Although the *midi K.I.T.I.* doesn't have many of the features mentioned in the introduction, it does have absolutely pro-level trigger performance parameters, and it does *everything* it says it can do. In today's advertising con games, that says a lot to me. So, if you are looking to do some straight-ahead triggering, have a simple setup, and don't need all the features of a high-end controller, this unit may be just what you are looking for. It lists for \$499; the optional stand mount is \$35.

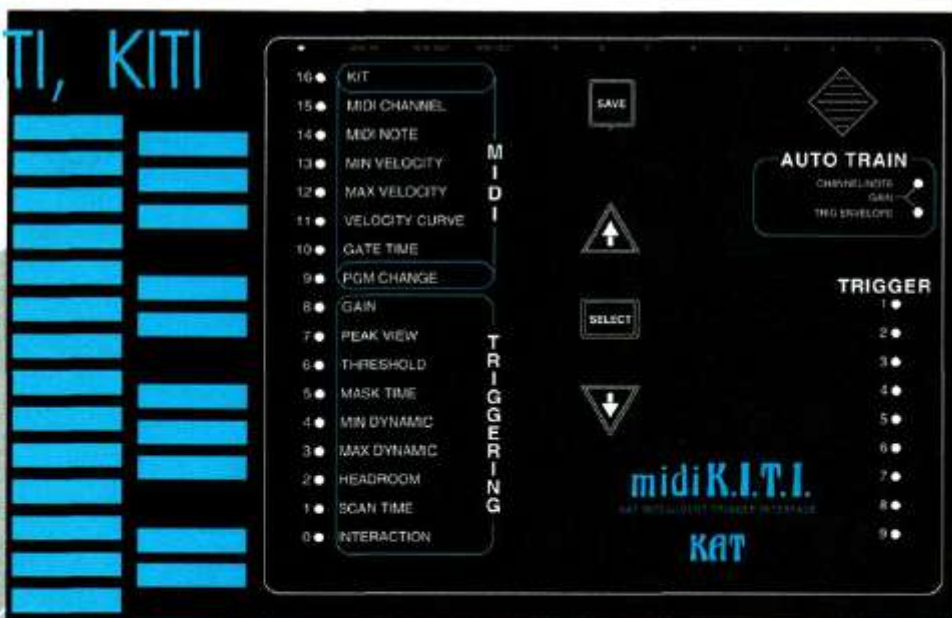


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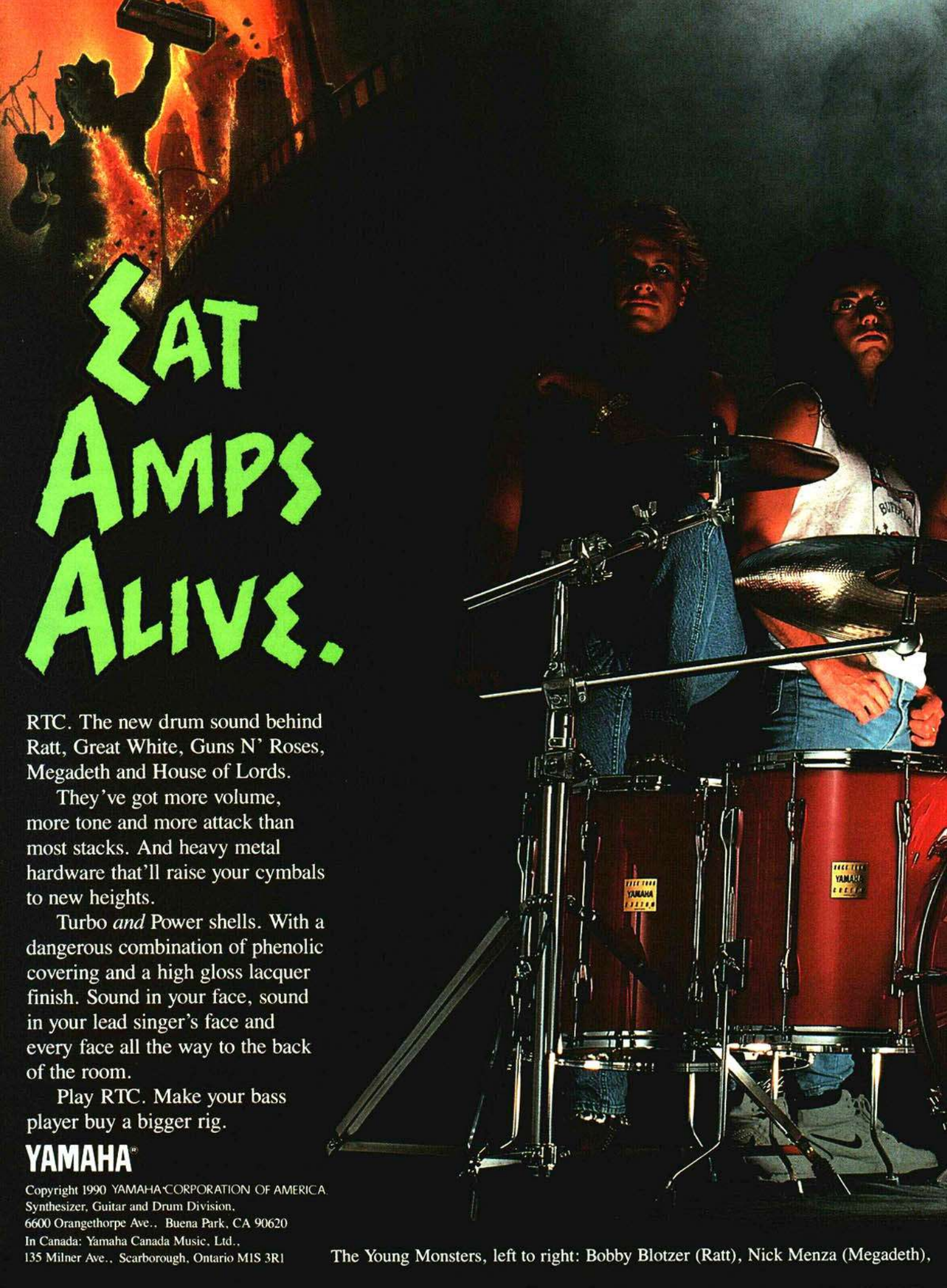
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The Young Monsters, left to right: Bobby Blotzer (Ratt), Nick Menza (Megadeth),



Audie Desbrow (Great White), Ken Mary (House of Lords), Matt Sorum (Guns N' Roses)

RTE

The Benefits Of A Four-Piece Kit

by Andy Newmark



Recently we received an Ask A Pro question directed to Andy Newmark, which we passed along to him to answer. Andy obviously spent a lot of time and effort thinking about his response, and the results turned out to be so good—and thorough—that we thought it might make a great full-blown article. What follows is the original question to Andy, and his response.

Dear Andy,

Many drummers are getting back to using much more basic drumkits these days. I just purchased a four-piece kit, and I'd like your advice on how to get the most out of this type of setup, as far as general tuning, fills, and so forth. Your style, creativity, and overall technique on this type of kit has always impressed me, so you seem to be the best person to ask about this subject.

Sincerely,
Mike Dmytriw
Cleveland OH

Dear Mike,

There are two ways I can approach your question. Either version could give you different ideas. So I guess both ways of looking at it have some validity.

Answer #1

The only real difference between our four-piece kit and a larger kit is that "they" have more toms. You've probably always played one bass drum, one snare drum, and a hi-hat (assuming you are not a double bass player). So all you have changed by de-escalating to a four-piece is the number of toms. Everything else is the same. Therefore, I could say to you, "Don't think about playing any differently now than before; you just have to re-distribute your notes over fewer toms." That's the only difference.

Depending on what kinds of fills you play, you have to work out what sounds good with only two toms. This could take you into a new style of

playing I suppose, depending on how much revamping of the fills you would have to do. If you were playing long fills that are very dependent on a lot of notes (drums), then yes, you will have to shorten those fills and *change your approach*. The rest of your playing needn't change a bit. Ninety-five percent of the time, you are playing bass drum, snare drum, and hi-hat, so the other five percent is all we are talking about possibly having to edit.

The tuning of the bass drum and the snare drum should be as you had it on your bigger kit. Why change the boom and crack? That's your stamp; keep them as you like them. As for the tuning of the toms, each drum has an optimum note where the two heads (forget single heads in this set-up) seem to resonate the longest. Don't stray too far from that note. I would say with the floor tom, tune it to its lowest possible note, without the heads buzzing. Leave it there. Try to utilize that nice, long, fat note. Please don't muffle it; you'll spoil everything nice about it. It should command one's attention when you hit it; it should have balls!

The high tom's tuning...well...take your pick. I would want something that cuts through the set and the music—not too obtrusive, but a definite little knife wound or stab. It's as if the drum were saying, "Hey guys, I'm small, but I can hurt you too!"

Answer #2

Here's another way of answering your question. Although you have only changed the number of toms on your kit, and everything else is the same, I think you will notice very quickly that this is a *completely different animal*. You are now at the wheel of a sports car, built for one purpose only—the big beat! I'm talking about serious grooving now. You have traded in your Cadillac that had all the extras built in, and that lumbered along okay. Now you have decided that you finally want to groove your brains out!

Here's the story: I don't know what you were

"You are
now at
the wheel
of a
sports car,
built for
one
purpose
only—the
big beat!"



doing before, but with a four-piece set, I assure you, I know what you *will* be doing from now on. You will be playing the groove ninety-five percent of the time. That's bass drum, snare drum, and hi-hat. This could be significantly different than the Cadillac. You must make the groove feel good now, because there is nothing else to hit. The smaller kit focuses you on playing time, but presumably *not just* playing time. You'll be playing time with more affection and a much more intense focus on that function. Now the challenge becomes, "How can I keep the groove going, but add a little spice?" You will learn how to get to the toms *within* the groove, not just playing a fill on them. There's a difference. Incorporating the toms into the groove makes them become a part of the beat. This way you don't break a groove to play a fill.

So you are now faced with a new discipline: doing more with less. You will learn to extract much more out of this four-piece than you realized. You will be pushed into a corner, and you will think more about how to color your playing. Things like dynamics on the hi-hat, dynamics on the other cymbals, and playing different parts of the ride cymbal are all options. Also, breaking up your hi-hat and ride patterns so that your right hand plays a song of its own is something you'll want to try (but never let it interfere with the flow of the music).

You will learn how each drum becomes more important, because there are so few of them now. When a hockey team loses a player, the remaining players have a much greater load on them. So now you must pick your shots carefully. You will see how just a slight alteration of your bass drum pattern will suffice, instead of playing a fill. Or adding one tom note into the groove—a fantastic fill! By the way, when I talk about adding toms within the groove, it is usually by coming off the hi-hat momentarily.

There are many ways to hit the toms. I often hit rimshots on the high tom. Depending on how far back you pull the stick to your side of the rim, the note will have a very different character. If you come way back, it will become more like a timbale. You can also take your other stick and put pressure on the tom head, and during a "timbale fill," alter the pressure so that the pitch of the drum changes.

Here's something else: When you have a strong groove happening, it will feel so good that you won't want to break it up with anything. Once you get that train motion going, it just gets more and more powerful—if you don't break it up. You will see how just dropping one bomb every 16 bars or even every 32 bars is magic. I know you've heard it a million times, but I tell you, the most difficult thing is playing the groove—nothing else—so that all the notes from all of the players swing. It's the drummer who makes everyone else's notes swing or not. If your groove makes everyone in the band feel secure and it's easy for them to play their axe with you, then you must be grooving. If you are doing that, then you're doing great. That's a lot of responsibility. And a four-piece kit is *more* than enough to do that!



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Dom Um Romao

by Frank Colon

Dom Um Romao and the bossa nova: These two names are synonymous when we consider their individual as well as united contributions to both Brazilian and international music. We could almost go as far as stating that without one, we would not have had the other, but this would be an unjust statement regarding Dom Um. For whatever style or movement had emerged, Dom Um Romao would still have left his unmistakable mark in musical history as a daring and incredibly talented innovator.

Born into a musical family, Dom Um was taught how to play the drums by his father. By the time he was 16 years old, he was already performing professionally on a regular basis, playing in several bands and orchestras and in clubs and dance halls all around the city.

Always one to pursue different avenues for his talents, Dom Um came to form the core of the group of musicians in Rio who were experimenting with a new musical form: the bossa nova. What has since become a major style of Brazilian music (one that would have artistic and economic repercussions all over the world) was born and crafted in a little alley in Rio de Janeiro. It was here, in two or three small and dimly lit "after-hour" clubs, that Dom Um and some of his colleagues, notably Antonio Carlos Jobim, Jorge Bem, Elis Regina, Nara Leao, Edison Machado, Flora Purim, and Sergio Mendez, made their first attempts at creating a new Brazilian idiom that would reflect their tropical identity while liberating the instrumentalists' self-expression.

Once the bossa nova became firmly established in Brazil and recognized abroad, Dom Um was among the first to travel around the world presenting these novel sounds. From 1962 through 1970, he performed with artists like Joao and Astrud Gilberto, Antonio Carlos Jobim, Oscar Castro Neves, Julian "Cannonball" Adderley, Stan Getz, Stanley Turrentine, and Oscar Brown, Jr. He was also a part of Sergio Mendez's Brazil 66.

1971 witnessed the inception of a new and different jazz band on the world scene, a band to be known by the name of Weather Report. Alongside of Joe Zawinul, Wayne Shorter, Miroslav Vitous, and Alphonse Mouzon, Dom Um was a primary ingredient in the development of the audacious rhythmic pulse of the band. He remained with the group for three and a half years, contributing his talents and some songs to four of their albums.

Since moving on from Weather Report, Dom Um has branched out, primarily working internationally. Besides recording with Blood, Sweat & Tears and the Swiss group Om, he has



recorded three albums in the United States as a leader—all favorably acclaimed by music critics worldwide.

FC: Can you give us a bit of your personal musical history?

DUR: I was born in Rio de Janeiro, Brazil, and I grew up around the Zona Sul area, as well as Zona Norte. My father, Joaquim Romao, played the drumset as well as percussion and drums with the symphonic orchestra in Rio. At home we would listen mostly to Brazilian music, but we would also listen to classical music and to jazz as well.

Besides my father, all of my uncles played an instrument. My whole family was very musical. And everybody could play percussion instruments. So as a child the first instruments I played were percussion instruments. By the time I was eight years old, I was already playing the drums in a band.

FC: How did you get started in recording?

DUR: The first albums I participated on were *samba enredo* records—the ones that are released a few months before Carnival, introducing the *escolas de sambas'* new songs for that year. Here, I usually played a variety of percussion instruments.

FC: What was it like recording in Brazil at that time?

DUR: Back then, records of that sort were done on primitive machines, where the music was recorded "live," directly onto a wax record blank. It was a one-shot deal. If somebody made a big mistake, you had to start everything over from the beginning! The recordings weren't done on multi-track tapes yet. Back then, I wasn't too interested in the technical aspects of the recording, so I wouldn't be wandering around the control rooms too much. The band would come in all rehearsed, set up all our stuff, go over everything once or twice, and then just go for it, from beginning to end, in one shot. Carnival music was no

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mystery to us, so as soon as the various melodies were reviewed a couple of times, that was it. The *rhythm* was something we all knew; there was never any problem there.

FC: Have you recorded a lot of albums in Brazil?

DUR: I recorded a lot of samba records. I also recorded with Os Copa Cinco, Meireles, Paulo Moura, and Pedro Paulo. I produced Flora Purim's first album in Brazil, arranged by my friend Mestre Cipo. I got a deal for her with RCA Victor in Brazil and also participated on the record. Every year I was part of the band that put out the "official" Carnaval album, containing the songs from the major *escolas de sambas*, which would then compete in various musical categories during the big Carnaval parade. I did the percussion, as well as the drums. As soon as overdubbing became possible for us, many times I was the only one doing the percussion on these records. I would do three surdos, some caixas, a couple of pandeiros, four tambores, some whistles, a couple of a-go-gos, a bunch of xocalhos, and some other things—all in one day.

FC: As far as your trapset playing is concerned, do you adhere to any specific style at all?

DUR: I think I'm very much a Brazilian trap drummer—a *sambista* all the way. I'm really into samba drumming—you know, the *samba cruzado*—and I've never been into rock drumming at all.

FC: When did you first come to the U.S.A.?

DUR: In 1962, when the first wave of Brazilian music hit this country. That was with a group called the Bossa Rio Sextet. We put on a show at Carnegie Hall, which was the first time that bossa nova was ever performed here. That group also included Sergio Mendez, Antonio Carlos Jobim, Joao and Astrud Gilberto, and Menescal. We immediately recorded the sextet with guest appearances by Cannonball Adderley and Herbie Mann. Stan Getz also got on the bandwagon and sort of took off in this new direction. It happened to be good for him, as well as for Brazilian music.

FC: You had a group in Rio called the Copa Trio, right?

DUR: Yes. The group also included Manoel Guzman and Dom Salvador. This was during the time of the Beco das Garrafas, which was this one street in Rio where experimental music was created. At this time down in Rio, there were no trios or quartets who played Brazilian music. You mostly played in big bands or on some other gigs playing jazz tunes and such. That wasn't for me; I never considered myself a jazz traps player, and I still don't. But in my group I began the policy of having everybody solo during our performances. This was very odd at the time; it was definitely not going along with the norm. But the style soon caught on, and before you knew it, there were a bunch of groups who were into this style of playing and musically stretching out. My trio expanded into a quintet, the Copa Cinco, who were myself, Toninho, Meirelhes, Paulo Moura, Pedro Paulo, and Otavio Bene, Jr. We recorded an album under the same name, which is a collector's item today.

FC: So this was the birth of improvisational music in Brazil?



DUR: Well, not exactly. There had always been a lot of improvisation done in the *chorinho* type of music, which goes back a long way, tracing its roots back to Portugal. But the bossa nova was a modern style of Brazilian music with improvisation as one of its key ingredients.

FC: Many people believe that the bossa nova was a Brazilian adaptation of jazz.

DUR: That's not true at all! One had nothing to do with the other. Bossa nova was something that was created totally independent from the jazz influence. It was also an era in Brazil; the music reflected the times, and vice versa. It was in the language first, and then it became a musical style. "Bossa" used to be slang for "something new and exciting." If you had some nice clothes on—not necessarily new but different and definitely "cool"—then you were looking "bossa." So, when we started playing this new music at these clubs—which were the only ones into this new style at the time—people started telling each other about the "new bossa" music that was happening on this one street. Pretty soon the name "bossa nova" stuck, and a whole musical movement has evolved since. The most creative period was between the years of '58 and '62. That's when we were really refining the bossa.

FC: So in 1962 you came to the U.S. to perform here at Carnegie Hall.

DUR: Yeah, and I felt very good here. We were very well-received. I liked the spirit of this country and decided that I wanted to move here permanently. So I went back to Brazil with the rest of the band only in order to straighten out my personal life before making the definite move. In 1965, having satisfied all of the bureaucratic requirements, I traveled back to the U.S. as an immigrant. Upon arriving, I stayed at Horace Silver's place. I would like to thank him publicly for all the help he gave me. Also Norman Granz, who I first met in Brazil. He and I really became good friends. He produced a Copa Trio record in Brazil, and I later did another album with him here. While in Brazil, he gave me a check for \$500 and said, "Here, hang on to

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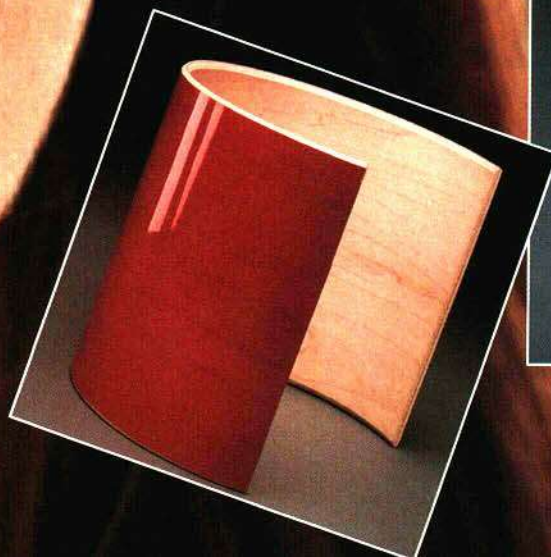
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this and cash it when you make it to the U.S." I later recorded an album here with Norman Granz called *Hotmosphere*, on Pablo Records.

FC: So you were in Brazil during the military takeover in 1964.

DUR: Yes. This was a very hard time for everybody in Brazil, a very negative period in our history. The military was censoring everything left and right, and a lot of artists were going to jail or else being exiled because of their "subversive" ideas or lifestyles. This contributed a lot to my rushing to get my travel papers together so I could leave that madness behind.

FC: Once you moved to the U.S.A. in 1965, what happened?

DUR: I worked a little with Astrud Gilberto and Charlie Mariano. Then I left New York for Chicago to work with Oscar Brown, Jr. It ended up that I stayed in Chicago for a year and a half. While in Chicago, Antonio Carlos Jobim called me for a session in Los Angeles. Well, the session turned out to be the Frank Sinatra/A.C. Jobim bossa nova album. Once in Los Angeles, I did a few other sessions here and there when, all of a sudden, Sergio Mendez telephoned me offering me a job with his band, which was then called Brazil 66. I accepted his offer and stayed with the band for three and a half years, playing the traps and recording three or four albums and traveling all over the world.

FC: I've heard it stated that you were the first person to introduce the berimbau to the American public. Is this so?

DUR: That's absolutely right. If I remember correctly, that was about 1965 or '66, and it was during a series of shows with Sergio Mendez and Brazil 66, at Carnegie Hall. Each night I would open up the show with a berimbau solo. Besides playing traps with Sergio, I would sometimes play other Brazilian percussion instruments as well.

Up until then, all that was here was Afro-Cuban percussion instruments—congas, timbales, maracas, cowbells—and the guys would usually only play one of these at a time. But after I started playing with a lot of instruments on stage it dawned on me that there might be a market for this type of thing. So I quit playing trap drums and just pursued work as a multi-instrument percussionist. As always, when you begin something different, it takes a little time to develop, and in that light it was a sacrifice that I took upon myself: to stick to my idea until it finally bore fruit. I feel proud of being an innovator in this sense. Nowadays there are all kinds of percussionists functioning in all categories of the music business.

FC: How did your association with Weather Report come about?

DUR: Airto was the first percussionist to work with Weather Report. Those guys were always hanging out at Walter Booker's Boogie Woogie studio, jamming and rehearsing. Cannonball Adderley used to rehearse there all the time, and Joe, Airto, and Booker played in that band. After Airto recorded the first Weather album, he got the gig with Miles Davis and went that way instead. I happened to run into Zawinul and Wayne one night at one of the clubs. They both talked to me about playing percussion with them and asked me to come to a rehearsal with

them the next day. So I gathered some of my percussion instruments and went to one of the S.I.R. buildings, where they were rehearsing. We played for about an hour before Zawinul suddenly said, "Yeah, man, we don't need to rehearse any more. That's good just like that, man. Leave it just like it is! Anyway, tomorrow we'll be leaving on a short tour."

FC: So you left the next day with them?

DUR: I think we played in Philadelphia first, and then continued up the East Coast. I stayed with Weather Report for three and a half years. I played on *I Sing The Body Electric*, *Live In Tokyo*, *Mysterious Traveler*, and *Sweetnighter*. This was a very good period for me.

The band at that time was very together. We used to play a lot together, all the time, and these jam sessions were always done in an atmosphere of stretching out musically. The band had a certain spirit of its own; we liked each other and liked being with each other. The band's personnel didn't change as much in those times as it did later on. When I finally left the band, it was a move in order to produce my own personal project.

FC: Was this around the time when you moved to Europe and began touring with the group Om?

DUR: Yes. I went over to Switzerland to do some work, and Om contacted me and asked me to join their group. I recorded and toured with them for a couple of years. Since then, I have been dividing my time between New York, Switzerland, and Germany. Sometimes I spend six months in one place, six months in the next, and so on.

FC: Do you take on students when you are not traveling?

DUR: Depending on my schedule, I'll take on students and teach them in my home. These can be either drum or percussion classes. I've done a lot of workshops in Switzerland, Germany, Italy, and here.

My workshops include a physical fitness and warm-up period, where we'll do some jogging in conjunction with hand-clapping coordination, on and off the beat. Then we might do some vocal exercises to liberate the spirit, and then some breathing and diaphragm exercises. Moving right along, we might then have a group massage session, in order for everybody to totally relax. Then we might move into a primal scream session. Next, I might separate them into small groups and ask them to create a composition. I'll go from group to group, checking out what they are each coming up with, and help them in this point or that. This has been really good when I've been able to organize these workshops over the course of a couple of days or a long weekend.

FC: What about the studio that you used to have, Black Beans?

DUR: That was around 1984. The studio belonged to me and a partner of mine. It didn't last too long because I was always on the road for long periods of time. If you are not there to supervise the day-to-day activity of your business, it simply will not stay afloat by itself. After months and months of losing money, I had to let it go. It was a shame, because the place had become a

continued on page 119

"I personally stand behind every LP product. That's why I put my name on the label."



Martin Cohen and Marc Quiñones (Spyro Gyra) discussing product development

Making fine percussion products involves many manufacturing processes and lots of little trade secrets that I learned from working in the shop, as well as taking prototypes to clubs for testing, and sending them around the world with touring bands.

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One early lesson I learned in making cowbells was how to prevent premature cracking. It involved the simplest of changes but the solution was far from being immediately apparent. LP cowbells sound the way they do because of our attention to the smallest details. Radii, material hardness, weld length, type and cooling method all make a difference. I work with the finest "ears" in music. The great Marc Quiñones helps to target new sounds as well as maintain the quality of bells that are already in production.

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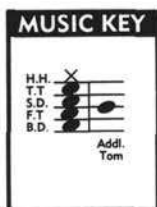
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Applying Cross Rhythms To The Drumset: Part 2

• by Rod Morgenstein



Photo by Rick Malkin



In my last column we talked about creating cross rhythms by accenting every third note of a continuous 8th-note or 16th-note pattern. We also can apply the cross rhythm concept to triplets. Let's begin with the following 4/4 measure, which consists of a constant flow of 8th-note triplets.



Most 8th-note triplets are grouped three to every quarter note, and the natural feel is to accent the first note of each triplet, like this:



However, if we accent every second note instead of every third, a cross rhythm effect results:



The conflict of the two-note accent pattern played simultaneously against the three-note triplet creates the cross rhythm.

Let's apply these accents to the toms:



If we play only the accents and omit the unaccented notes of the two-note pattern, we end up with the following three-against-two polyrhythm:



Another way to illustrate this is as follows:



Note how the three-note quarter-note triplets take up the exact same amount of time as the two quarter notes below them.

Another way to create cross rhythms with triplets is to accent

every fourth note instead of every second note, like this:



Apply the accents to the toms:



If we play only the accent and omit the unaccented note, we end up with the following three-against-four polyrhythm:



Another way to illustrate this is as follows:



The half-note triplet (three notes) takes up the exact same amount of space as the four quarter notes below it, hence three-against-four.

One way in which I apply cross rhythms to the drumset is by applying four-note patterns or licks to triplets. For example, the following four-note pattern (snare, tom, floor tom, bass drum) would look like this:



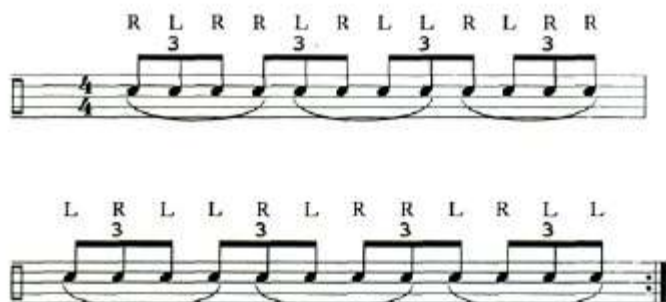
Here's another one: floor tom, hi-hat, snare, bass drum.



Eight-note patterns (or two four-note patterns) also work well when applied to triplets. For example, a complete paradiddle is an eight-note (or two four-note) pattern.



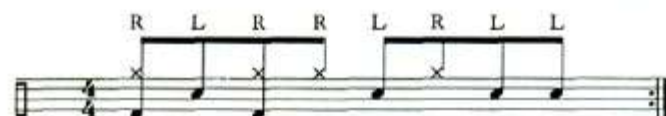
When played in a triplet context it sounds like this:



Play the first note of each paradiddle on a tom, and you have a very interesting two-measure drum fill.



Or try your hand at a paradiddle beat:



Played in a triplet context, we have the following:



Once you achieve a basic understanding of how cross rhythms work, you'll find that you can create an unlimited number of exciting and unique rhythmic textures.

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DRUM MACHINES A TO Z

by Ric Furley

There we were, in our Electronic Percussion class, finishing up our very first project. Using an Apple computer, we had to translate a rhythm pattern so it would be understood by an E-mu *SP-12* drum machine. It worked! Boy were we proud! Questions arose to the tune of, "I have a different machine at home, and my buddy has this other one. Can we make our machines talk to each other?" As we learned a bit more and realized that such communication was possible, logical, and practical, I thought, "Mightn't it be very handy to have a little reference chart to show how all those MIDI numbers relate to each other on different drum machines?" Certainly there were other musical pioneers much like ourselves who could benefit from a chart of this scope.

The challenge was made. Letters were written to drum machine manufacturers around the country. Information came pouring in (well, not pouring, but dripping at a pretty good rate). With the help of *MD's Equipment Annual* and a few other sources, we gathered as many machines as we could find and assembled a fairly concise chart.

Let's take a look at some of the useful applications that could be employed. Say you have your basic Yamaha *RX-11* that holds 10 songs and 100 patterns. You may

play nightclubs and use it to play a drum line while you go up front to sing backup and play a cowbell. You may have songs programmed that you play along with on your electronic drumset. (Let's use a Simmons *SDS 8* analog, non-MIDI kit for our example.) The band decides that they want to learn a whole bunch of new material, updating their '60s, '70s, and '80s variety format to more modern, techno Top-40 (perhaps bowing to pressure from club owners). Needless to say, that *RX-11* could outlive its usefulness pretty quickly. You need more sounds and more memory for those new tunes.

You decide to get a newer, fancier drum machine, and a not-too-expensive MIDI converter to beef up the ol' Simmons axe. With the addition of almost any other drum machine you can expand your current setup to truly breathtaking heights. One suggestion is to try a machine that has a variety of Latin sounds, in addition to the basic kit. You can use your trusty *RX-11* to play the new sounds on the new machine, keeping every rhythmic nuance intact—*plus* you have all that memory to use. And having the MIDI converter will allow you to play *all* of those sounds from *both* machines with your Simmons pads, while still retaining your analog sounds! And you don't even have a sampler yet!

Luckily, almost every drum machine on the market has the capability to reassign note numbers. (Refer to your owner's manual for your particular machine.) This is where the fun starts. Thanks to the miracle of MIDI, now any drum machine can "talk" to almost any other drum machine.

As a second example, suppose you and your band are asked to do a jingle for a local clothing outlet. You sit up all night getting the demo together on your four-track, and you're pretty happy with it (after about 37 takes). The ad agency loves it, and you are ready to take it to the

studio. You discover that they have an *SP-12* or similar monster drum machine with killer sounds in it. Can you use the *SP-12* on your track without rewriting the entire drum line?

Absolutely! Simply change the MIDI Send numbers on the Yamaha to match the receiving notes on the E-mu unit (the *SP-12* does not have re-assignable MIDI notes), or use the E-mu's "Swap Sounds" function (their means to the same end), and *voila!* Your drum track is on tape; your job is done. You get sent out for fried chicken and drinks while your band red-eyes the rest of the session. If you had the chart presented here, you could set the changes up at home in advance (saving valuable session time), and be even more of a hero!

FOOTNOTES

1. On the machines listed #1 through #18, in many instances two MIDI note numbers are assigned to the same sound. In each case, the higher of the two MIDI numbers is the note "sent" when the sound is triggered.
2. For the purposes of convenience and legibility, abbreviations for various sounds were used consistently on the chart. However, they may appear differently on the individual machines. For example, while "sn" is used to stand for "snare drum" on the chart (as it is on many machines), some machines use "sd" instead. Additionally, where the chart may spell out sounds such as "tambourine" or "timpani," many machines will abbreviate those sounds as "tamb" or "timp."
3. The meaning of some abbreviations might not be immediately apparent. These include "dst" ("distorted"), "fus" ("fusion"), "proc" ("processed"), and "rvrs" ("reversed").

Drum Machine -	Model Number	0-C-2	1-C-2	2-D-2	3-D#-2	4-E-2	5-F-2	6-F#-2
1.	KORG DDD-1							
2.	KORG DDD-5							
3.	LYNN 9000							
4.	OBERHEIM DX							
5.	ROLAND TR 707							
6.	ROLAND TR-72?							
7.	RSF 50 140							
8.	SEQUENTIAL CIRCUITS TEN							
9.	SEQUENTIAL DRUM TRACKS							
10.	WEAST CK 5							
11.	YAMAHA RX-11							
12.	YAMAHA RX-15							
13.	YAMAHA RX-21							
14.	YAMAHA RX-21L							
15.	YAMAHA RX-5							
16.	YAMAHA RX-7			brass	OX claw	OX maxim	OX arch	gir upstroke
17.	ALCATRIPC-60							
18.	ALESIS HR-16 \ HR-16 D							
19.	CASIO RZ-1							
20.	COOPER BARTHOLMEW							
21.	E-mu SP-12 \ SP-1200							
22.	KAWAI R-100							
23.	KAWAI R-50							
24.	KAWAI R-50 e							
25.	ALCATRXP10							

[illegible]

16-E-1	17-F-1	18-FW-1	19-G-1	20-GW-1	21-A-1	22-AW-1	23-B-1	24-C0
1.								
2.								
3.								
4.								
5.								
6.								
7.								
8.								
9.								
10.								
11.								
12.								
13.								
14.								
15.								
16. proc tom 2	proc tom 1	heavy tom 4	hv tom 3	hv tom 2	hv tom 1	fusion tom 3	fu tom 2	fu tom 1
17.								
18.								
19.								
20.								
21.								
22.					bd 2 lo	crash 1 lo	bd 2 lo	bd 2 lo
23.					bd 2	bd 3	bd 1	sn 1
24.					base 1	base 1	base 1	base 1
25.								

[illegible]

	36-C	37-C	38-D1	39-D	40-E1	41-F1	42-F#1	43-G1	44-G#1	45-A1	46-A#1
1.	bd	rim	sn	clap				form 3	hth cl	form 2	hth op
2.	bd	stick	sn	clap		lo tom	hth cl			med tom	hth op
3.	bd	rim	sn	clap	sn	tom 4	hth cl	tom 4	hth/2 op	tom 3	hth op
4.	bd 3	clap	sn 3	clap	sn 3	lo tom	hth cl	lo tom	hth acc	med tom	hth op
5.	bd 2	rim	sn 1	clap	sn 2	lo tom	hth cl	lo tom	hth cl	med tom	hth op
6.											
7.											
8.	bd	clap	sn	clap	sn	tom 1	hth cl	tom 1	hth cl	tom 2	hth op
9.	bd	rim	sn	clap	sn	tom 1	hth cl	tom 1	hth cl	tom 2	hth op
10.	bd 3	rim	rock sn	clap	soft sn	lo tom	hth cl	lo tom	hth cl	hi tom	hth op
11.									bd 2	bd 1	
12.										bd	
13.										bd	
14.											
15.	hw bd 1	lvs bd 1	z bd 1	bd 3	el tom 4	el tom 3	el tom 2	el tom 1	bd 2	bd 1	rim 2
16.	bd	sn 2	sn 1	sn 2	sn 1	tom 4	hth	tom 4	bd 2	bd 1	rim 2
17.	bd	sn	sn	clap	sn	tom 3	hth cl	hth	hth	tom 3	hth
18.	bd	rim	sn	clap	sn	tom 1	hth cl	tom 1	hth cl	tom 2	hth op
19.	bd	rim	sn	clap	sn	tom 1	hth cl	tom 1	hth cl	tom 2	hth op
20.	bd	rim	sn	clap	sn	tom 1	hth cl	tom 1	hth cl	tom 2	hth op
21.	bd 1	cowbell	bd 2	rim	sn 1	sn 2	hth 1	elec sn 1	hth 2	elec sn 2	hth 3
22.	bd 2	bd 3	bd 1	sn 3	sn 1	sn 2	claps	tom hi	hth cl	tom hi	hth op
23.	bd 2	bd 3	bd 1	sn 3	sn 1	sn 2	claps	tom hi	hth cl	tom hi	hth op
24.	bd 2	bd 3	bd 1	sn 3	sn 1	sn 2	rim	sn 4	hth cl	tom 1	hth op
25.	kick 1	choke	kick 2	ride 0	kick 3	kick 4	hth cl	kick 5	hth med	kick 6	hth op

	56-G#2	57-A2	58-A#2	59-B2	60-C3	61-C#3	62-D3	63-D#3	64-E3
1.	cowbell		cabasa						
2.	rim	slap bass							
3.	ride 2	hi cong	tamb		cabasa			cowbell	
4.	shaker 2	sn 2	shaker 1	sn 1					
5.	cowbell								
6.					hi bonjo	lo bongo	mute hi cong	op hi cong	lo conga
7.	tom 1	tom 2	tom 3	tom 4	cymbal	clap	perc 1		
8.		crtdg 6	crtdg 7	ing out					
9.	cowbell		cabasa						
10.	lo cowbell	maraca	hi cowbell	whistle	wood	bd soft	diaco bd	"Hey"	"Aha"
11.	shaker	hh cl	hh op	hh op	crash		ride		
12.	shaker	hh cl	hh op	hh op	crash				
13.		hh cl	hh op	hh op	crash		ride		lo conga
14.	shaker	hh cl	tamb	hh op	crash	china cym	ride cup	ride edge	
15.	shaker	hh cl	tamb	hh op	crash	china cym	ride cup	ride edge	lo cong op
16.		perc 4		dr 1	dr 1	dr 2	perc 3	dr 4	dr 5
17.	ride 2						perc 2	tom 4	
18.	cowbell	sample 2	sample 3	sample 3			sample 4		sample 4
19.	Cowbell								
20.	ride 2	el tom 3	crash	el tom 4	user 1	user 2	user 3	user 4	user 5
21.	ride 2	conga lo	china	shaker hi	shaker	agogo hi	shaker lo	agogo	cowbell hi
22.	ride 2	conga	china	shaker	shaker	agogo	shaker	agogo	cowbell
23.	bass 1	bass 1	bass 1	bass 1	bass 2	bass 2	bass 2	bass 2	bass 2
24.	tom 1 m	sn 3	tom 1 hi	sn 4	sn 5	squeak lo	sn 6	squeak hi	sn 7

47-B1	48-C2	49-C#2	50-D2	51-D#2	52-E2	53-F2	54-F#2	55-G2
	tom 1	crash		ride			tamb	
	hi tom	crash		ride				
tom 2	tom 1	crash	tom 1	crash	lo cong	lo cong	ride 1	hi cong
mid tom	hi tom	crash	hi tom	ride 2	ride 1	bass 2		bd 1
med tom	hi tom	crash	hi tom	ride			tamb	
		bd	sn	rim	hh cl	hh op	perc 2	perc 3
tom 2	ctrlrg 1	crash	ctrlrg 2	crash	ctrlrg 3	ctrlrg 4		ctrlrg 5
tom 2		crash		ride			tamb	
hi tom	lo bongo	ride	hi bongo	soft crash	reg crash	brush	wd blk	tamb
tom 4	tom 3	sn 2	tom 2	rim	sn 1	tom 1	clap	cowbell
	tom 3		tom 2		sn	tom 1	clap	cowbell
	tom 3		tom 2		sn	tom 1	clap	
tom 4	tom 3	sn 2	tom 2	rim 1	sn 1	tom 1	clap	cowbell
tom 4	tom 3	sn 2	tom 2	rim 1	sn 1	tom 1	claps	cowbell
tom 2	tom 1	crash 1	tom 1	crash 2	perc 1	perc 2	ride 1	perc 3
	tom 1	crash		ride				
tom 2	tom 3	crash	tom 3	ride	sample 1	sample 1	sample 2	
tom 2	tom 3	crash	tom 3	ride			tamb	
tom 1	tom 2	clap 1	tom 3	clap 2	tom 4	el tom 1	ride 1	el tom 2
tom mid	tom mid	crash 1	tom lo	crash 2	tom lo	congga hi	ride 1	congga
tom mid	tom mid	crash 1	tom lo	crash 2	tom lo	congga	ride 1	congga
tom 2	tom 3	crash 1	tom 4	clap	tom 5	click	snap	bass 1
kick 7	kick 8	crash 1	kick 9	crash 2	kick 10	sn 1	tom 1	lo sn 2

65-F3	65-F#3	67-G3	68-G#3	69-A3	70-A#3	71-B3	72-C4	73-C#4
				pull bass				
hi timbale	lo timbale	hi agogo	lo agogo	cabasa	maracas	short whistl	long whistl	Cajujada
hi conga opn	hi cong muta	lo bongo	hi bongo	lo timbale	hi timbale	tambourine	cowbell	clave
hi conga opn	hi cong muta	lo bongo	hi bongo	timb lo	timb hi			claves
dr 0	dr 7	dr 8	dr 9	dr 10	dr 11	dr 12	dr 13	dr 14
perc 1		perc 3	perc 4					
user 8	user 7	user 8		claps	timbale lo	claps lo	tambourine	crash 1 lo
cowbell	timbale hi	claps hi	timbale	clap	timbale	clap	tambourine	crash 1
cowbell	timbale	clap	timbale	clap	timbale	clap	timpani	timpani
bass 2	timpani	timpani	timpani	timpani	tom 2 hi	rimshot 1	rimshot 2	timbl lo
sn 8	tom 2 lo	sn 9	tom 2 m	sn 10				

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Wandoo					1300
Jarrah			1914		
Rock Maple		1452			
Birch	1285				

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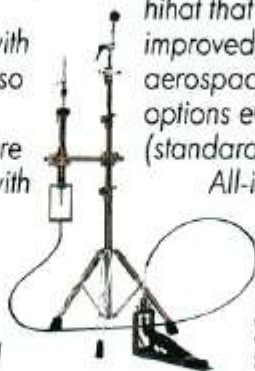
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Rhythmic Rudimental Progressions:

Part 6: Triple Paradiddles

by Joe Morello

Transcribed by Keith Necessary



Photo by Rick Mattingly

The purpose of the following exercise is to be able to play triple paradiddles using 8th notes, 8th-note triplets, 16th notes, 16th-note triplets, and 32nd notes. If you've been following this series, you should be familiar with the concepts we're covering.

Play this exercise with and without accents. Once you can play the exercises as written, try accenting the first note only of each triple paradiddle. Don't raise the metronome speed if you feel any sort of tension. Also, experiment with dynamic levels. Play everything from very soft (*ppp*) to very loud (*fff*).

As suggested in previous articles, try playing this exercise with brushes. Also, try this exercise at the drumset. Play the unaccented notes on the snare drum and the accented notes on the toms or cymbal/bass drum combination, while playing four on the hi-hat with your left foot.

If you have any questions about this exercise, you can contact Joe through Modern Drummer.

The musical notation consists of seven rows of exercises. Each row has a staff of music with a treble clef and a 4/4 time signature. Below each staff is a line of drum notation using 'R' for right hand and 'L' for left hand. The exercises are as follows:

- Row 1: 8th notes. Pattern: R L R L R L R R, L R L R L R L L, R L R L R L R R, L R L R L R L L.
- Row 2: 8th-note triplets. Pattern: R L R L R L R R L R L R, L R L L R L R L R L R R, L R L R L R L L R L R L, R L R R L R L R L R L L.
- Row 3: 16th notes. Pattern: R L R L R L R R L R L R L L, etc.
- Row 4: 16th-note triplets. Pattern: R L R L R L R R L R L R L L R L R L R L R R, L R L R L R L L R L R L R L R R L R L R L L.
- Row 5: 32nd notes. Pattern: R L R L R L R R L R L R L L R L R L R L R R, L R L R L R L L R L R L R L R R L R L R L L.
- Row 6: 32nd-note triplets. Pattern: R L R L R L R R L R L R L L R L R L R L R L R L R L R L, etc.
- Row 7: 32nd notes. Pattern: R L R L R L R R L R L R L L R L R L R L R R L R L R L L, etc.



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John "Jabo" Starks: "Superbad"

■ Transcribed by Joseph Connell

This month we're featuring a classic performance by drummer John "Jabo" Starks with "the hardest-working man in show business," James Brown. This performance, along with several other great tracks, is now available on the CD *James Brown: The CD of J.B. (Sex Machine And Other Soul Classics)* (Polygram 825 714-2).

MUSIC KEY			
Open		R.C.	
H.H.		C.C.	
S.D.			
B.D.			
H.H. w/ foot			
		Ghost Note	

♩ = 132

(repeat two bars 11 times)

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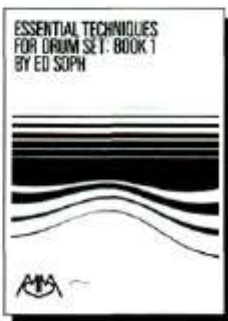
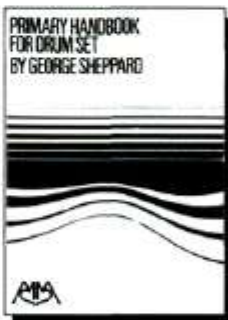
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Samba For Conga Drums

by John Santos

The samba is an exciting rhythm and dance with more variations than anyone knows. That is where the beauty of it lies—its versatility. The following are eight solid sambas that I know you're going to enjoy. As usual, let those creative juices flow when adapting these to specific musical situations.

The first three examples are to be played on one conga drum. Examples 4 through 8 are for two drums. (The high drum is notated on the top space, the low drum on the second.) The examples containing notes that are enclosed in parentheses should be learned with and without those respective notes. Also, the symbols appearing in the examples indicate: S = slap, O = open tone, H = heel (full palm), and T = toe, touch, or tap (fingers).

Examples 1 and 2 are based in the traditional *samba de roda* style.

1.



2.



Example 3 is derived from the feel known *aspartido alto*.

3.



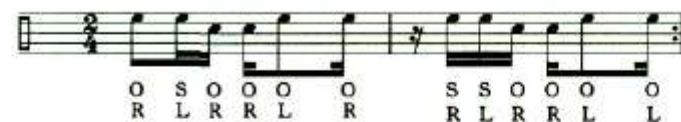
Example 4 is definitely a different approach than what you'll usually see. It combines both the *samba de roda* and *partido alto* rhythms. The *samba de roda* feel is maintained with the right hand on the low drum, while the *partido alto* is played with the left hand on the higher-pitched drum (reverse if you're a lefty).

4.



Examples 5 and 6 are variations that are kind of "salsa-ish."

5.



6.



Examples 7 and 8 are variations likely to be heard with *sambas de enredo* (theme songs of the samba schools).

7.



8.

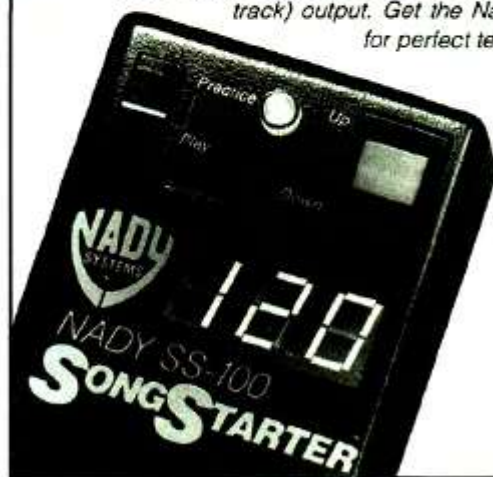


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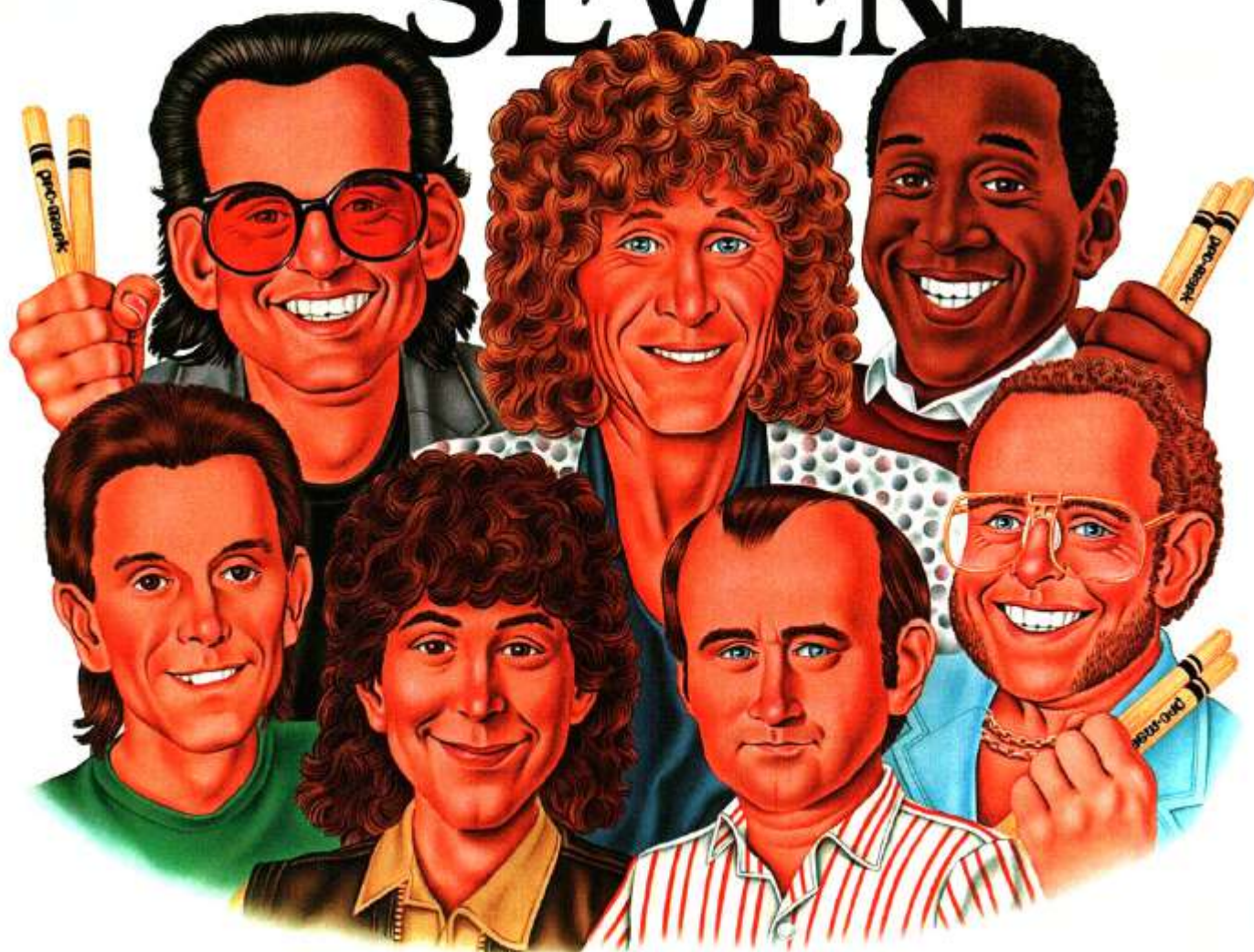
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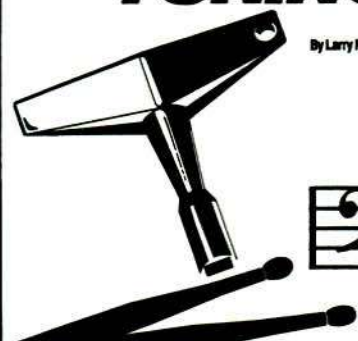
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IT'S QUESTIONABLE

continued from page 14

drums I've owned, I'm unsure how best to care for them. Is it okay to use household furniture polish to dust and clean them, or will this hurt the finish? Also, I've noticed a couple of very small scratches in the finish—probably from constantly setting up and tearing down the drums. Is there a product that could be used to buff out the scratches without hurting the finish?

Tom Robinson
Phoenix AZ

A Sandy Dallas, of Pearl's production department, provided the following information: "It's okay to use a household furniture polish such as *Lemon Behold* or *Lemon Pledge* to clean lacquered drums. However, don't spray polish directly onto the drum. Spray the polish on a soft rag (such as an old T-shirt, a diaper, or cheesecloth) first, and rub it well into the rag. Then wipe the

drum in a circular motion for best results.

"Providing the scratches in your finish are not too deep, a product called *Drum Luster* is excellent for hiding hairline scratches. It's available from Rit Drums, 504 Lake Drive, Allegan, Michigan 49010. Another option is a product called *McGuire's Nu-Glaze*—a glaze and resealer made for cars and available in almost any automotive products store. We do suggest testing a small area first. As with the furniture polish, rub the product into a rag first, then apply it to the drum.

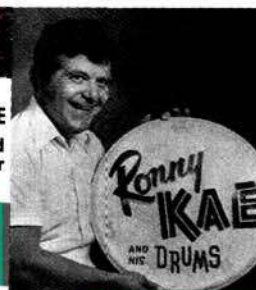
"As for basic care, we suggest that if you leave your drums set up, you use some type of cover (such as a sheet) to keep dust and dulling agents in the air from settling on them."



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Ronny Kae is the owner of Drum City, Wheatridge, Colorado. He is also an instructor in percussion, author, song writer, and recording artist.



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L.A. STUDIO ROUND TABLE

continued from page 25

Have you ever asked that your name be taken off a project?

VINNIE: I did a project recently where they weren't going to put my name on it, and I said, "Yeah!"

JEFF: There's a time when you have to keep artistic license. I've had it with playing stuff that I would otherwise never play. That is not good for the soul.

MIKE: That worked against me once. Whenever you show up in a situation, that

artistic license is really important. There was a situation during the time that Steely Dan was really hot. Larry Carlton recommended me to those cats to play on a track. There had been a date that I had done three years prior to that recommendation, where it was some schlock music and I said, "Ya know, I don't really want to play this," and I just played very mediocre. The *one thing* Fagen and Becker happened to have heard me play on was a tape of that one track. They told Carlton, "We've heard this cat; he's not happening." Carlton told me the story

afterwards. So it doesn't pay in the long run to do that.

RF: But you just got finished saying you have a commitment to the producer and the artist, and they're paying you to execute what they ask. Yet, maybe they're asking you to be something you're not.

MIKE: I always have this great thing. If a producer says, "Play a Vinnie fill," or "Play like Jeff," I say, "Look, I'll give you their phone numbers."

JEFF: It can even come down to something as minute as milliseconds in the tempo of the click, where I feel it's my duty to suggest that the click be raised or lowered a couple of notches. Those little things can make or break the groove.

DENNY: Part of our job is to make suggestions.

JEFF: The other day I made that suggestion, and the producer insisted that I should make it feel just as comfortable at that tempo, but in my heart I knew that was a load of crap.

HARVEY: I feel that if that's the tempo, I should be able to make it feel good.

VINNIE: But you settle where you want to settle, and there's a reason that you do that. I always go back and forth in my own mind, because I hear people saying, "Yeah, he's a one-tempo drummer," and how a drummer should be able to play at any tempo.

MIKE: Then that's saying you have to be a machine, and that's not possible. If everybody had the same fill, say, a five-stroke roll, and we said, "Harvey, you play it," "Jeff, you play it," all of us are going to play differently. It's the same roll, the same number of notes, but it's going to be different. And if it is the same, then we might as well be machines.

VINNIE: Also, talking about how to respond to certain producers, do you ever notice that some guys try to tell you what they want, but they don't really know, and you have to be able to read them?

JIM: A lot of times a big part of our job is to make sure the producer doesn't end up looking like an idiot. Hal Blaine used to tell me things like that. He said, "You'll notice after working with people that it will be real easy to make them look stupid, because they are"—some of them. That will make the big difference—if you've done that, or if you've made the guy feel like he's done some good work.



Photo by Chris Chaffee

Mike Terrana of "Beau Nasty"



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That's part of your gig. That's the way I've always approached it. I know Jeff does the same thing, but I love the other side of Jeff where he will just not take any crap. The stories about Jeff walking out—I've worked for the same artists he's walked out on, and I've stayed.

MIKE: There have been times when I've refused to play a certain fill that they hear just because it's really lame. I'll just say, "I'll play anything else, but I won't play that."

HARVEY: If you're in a creative situation, as I am a lot of times, most people will

not ask you to do things like that; they hire you for yourself. But when you're doing a record with a particular artist and you are not really part of the creative process, they have an idea of how they envision a record to go, and it's your job to go in there and interpret what they're trying to get. If they ask for a particular fill, then I play it. That's it, no question about it. I don't care how dumb it is.

STEVE: Now let me give you the down side to the guy who played the fill because they kept on insisting on it. No matter what tune you play for three years

that you work with this guy, he only wants that fill. You do every project this guy does for three years, and one day you don't get a phone call, and you know the guy is working. Vinnie gets the phone call and Vinnie shows up on the date and somebody innocently says, "What happened to Steve?" "Can't use him, he always plays the same fill." And what fill did they give Vinnie to play? Yep, *that fill*. [a chorus of Ohhhhhhhhhhh!]

RF: When we did our last round table, electronics were peaking. I'd like to talk about studio trends and what's going on today.

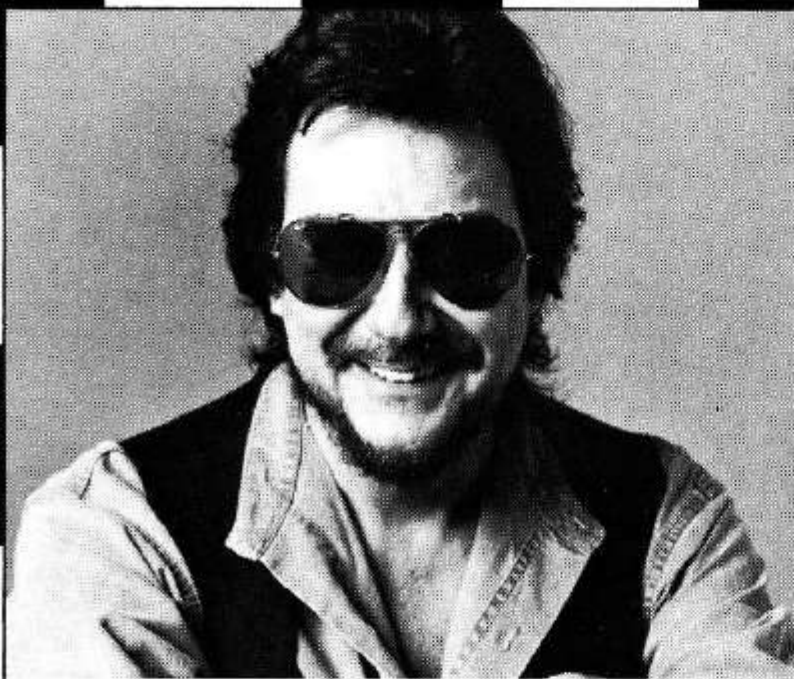
JIM: To me, what is happening with electronics right now is exactly what I thought was going to happen back in '83. A lot of people were panicking, but the very thing that did happen, which we all knew was going to happen, was that people were going to lose out on gigs. The players who did a lot of demos lost their gigs to machines, that's for sure. But the electronics took over for a long time because that was the trend. What's happening now is that the electronics are just another piece of gear. The acoustic drums are as big and important as they ever were. Because everybody got to the point where, when they listen to a record and it's a machine, there's just something in your body that tells you there's nobody home, and that's not good for the average music listener when he can feel that.

RF: But everybody invested in major racks.

JIM: You can still use them. Now it's just another piece of gear.

VINNIE: That's another can of worms: in terms of the status of electronics, the place of it versus racks. Racks are a whole other thing. But just to expound on the average music listener who feels nobody is home: It's like conditioning; you can get used to that. Listen to the way records are programmed now. It's no longer important whether or not there are 15 things going on at once, that it doesn't sound like a real drummer because a real drummer would stop playing the hi-hat when he plays a fill. It doesn't matter. Now people are used to hearing that. Guys who are used to hearing machines all the time have to de-condition themselves when they hear a real drummer.

RF: Vinnie, how much did you actually



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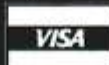
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get into the machinery?

VINNIE: Not as much as I thought I had to. I invested a lot of money in this big rack of electronics, and it's just bells and whistles. It's just a psychological war of who has the biggest rack. It's jive. Now you don't need all that stuff.

JIM: The nature of electronics is that in a 30-day period, a rack of gear that you have can be replaced with one rack space now of another thing. What I recently discovered is the ddrum. The pads are very, very cool to play on. They feel good because they have drumheads and they're very, very dynamic. You can actually drop the stick and you get a nice little buzz roll, and you can hit it real hard and it gets big. You can program it like that with the dynamics, which is very cool. The sounds are also very good, because they've taken samples from different guys, and they blow the chips and put them into ROM, and you have a choice. It's better than your own sampled sounds because sampled sounds are innately slow, they're late.

MIKE: Ddrums have opened things up. It's definitely changed, like Jim said. It used to be that you had to have all of this

gear, and for a new kid coming up, it's, "What do you really need?" If the producer says he wants five different snare drums, a couple of different kicks, and a couple of different toms, something like a ddrum is great because the guy doesn't need to know sounds. He can say, "How about this tom? How about this snare?" I still find the application for my rack, though. I like creating my own sounds.

Lately in a lot of situations I'll walk in and people will say, "I just want your acoustic drums." There's a lot of that now. Or they'll say, "I want you to program a drum machine," so you bring in a machine. The other side of the spectrum is, "I don't have a budget. I want electronics, but I don't want to pay nine million dollars for this piece of gear and that piece of gear." So you bring one sampler and a pad kit or a drum machine and trigger your drum machine. Maybe a guy will say, "I've already got the sounds, but I don't want a machine. Bring a controller and some pads. I don't want your performance." So you can walk in, play it into their Mac, and you're gone.

DENNY: Don't you find, especially in the last year and a half, that there's a lot less

triggering off the acoustic drums?

MIKE: Absolutely. There are a lot of engineers who can't deal with an acoustic set of drums, so they're hoping you'll bring in sounds.

JIM: The first day I used the ddrums, it blew my mind, because it was so easy. When was the last time you did a nine-hour TV show or movie at Universal? I had never done one. It's usually three hours and out. This happened to be a strange thing. It was nine hours, and I didn't have anything but ddrums there. There were a stack of cues, and I thought, "I don't know what I'm going to do here," but as it turned out, those things were so versatile that I did a marching band thing, and I had this huge bass drum sound for it. I'd go from that to a ZZ Top sound. We all do that for a living once in a while, and those ddrums just saved my butt. I sounded like Tommy Lee with Motley Crue on one song, and then there's a little jazz set.

MIKE: That's a big advantage, particularly for movie and TV things. You walk in, it's clean, they don't have to worry about leakage, and it's a lot easier and quicker to deal with than having your own

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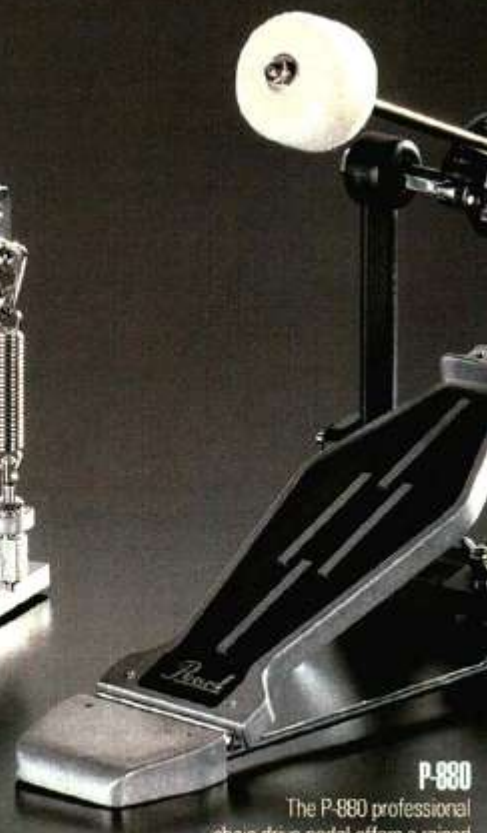
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JIM: I find now that my situation with electronics is that I generally have to ask to use them because nobody wants to hear that from me.

RF: Harvey, do you use a lot of electronics?

HARVEY: I use them quite a bit on motion pictures. On records, I end up triggering mainly the bass drum and the snare drum. I use the Dynacord a lot because it's pretty fast, and the Akai and the R8, and I put all these things together. I think acoustic drums are definitely back in vogue, more than they've been in the past few years.

RF: Jeff, you never got much into electronics.

JEFF: I'm trying to remember one time I've used any piece of electronic gear in any professional setting. Live I used the timbale sound off the Dynacord once, but I've never used them on sessions.

JIM: You never triggered sounds?

JEFF: Never. Somebody might do something after I'm gone, but I find that doing records, I go from a Bonham-esque sound to a little Billy Higgins sound in a

half hour in a good room with a good engineer with gates and certain effects, if there is that kind of time. I have a rack built right now, though, that I really like: It's a microwave, a VCR, and a refrigerator. That's the kind of rack I need. It's all been bogus to me, personally.

JIM: Jeff knows this about me, but I don't know if anyone else does: I cannot hit a drum hard and play anything at all. If I hit a drum a little bit too hard, it's just not me; there's no music coming from me at that point. I'm just hitting hard, and I'm just playing a beat. That's not the way I started. I started out as a jazz player, so everything I play has got to be meaningful to me somehow for me to get off. Like Denny said, we all went through a period where we had to hit hard and in the middle and in the right place so that we could trigger the Wendel and this and that. But thank God those days are gone.

Now we're back to trying to be musical. The thing for me is that I'm sitting here in a room with some of the greatest musicians in the world, and most of you guys hit harder than I do and you still get music out. It's a physical thing and it's one of the great things about us all being

different. What electronics does for me is, now that I've got this real good trigger system with the *Impulse* or the KAT, I can trigger sounds from my toms, bass drum, snare, and even the hi-hat, and I can play at the volume I like to play at. But when I hear the playback, it sounds big. It sounds good to me, and I don't have to work so hard. So for me, electronics are more than just a trend.

VINNIE: I find that once I cross a certain volume threshold, I also lose finesse, and it just mounts into problems. When I play too hard, all the other stuff just goes, so now I just never exceed that level. And I find it doesn't make that big a difference.

MIKE: The drum is only going to get so loud, no matter how hard you hit it, and then it's going to choke.

RF: Before this equipment talk, we were talking about getting into the studios, and I'm wondering how people do it. It's impossible to get any demo work anymore. Since our last round table six years ago, Denny is the only new guy doing enough work to get invited here today. Why is that? What do you tell a kid who is growing up?



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MIKE: First of all, I think for a young kid who wants to get into the studio, I don't think it's even a viable thing to tell somebody. He has a better chance of going out and getting in a band that's going to get signed than he has of breaking into the studio. It's not that he won't have the opportunity to break in; it's just that people don't have the time to waste. If they're doing demos, they're doing them with a machine. If they're doing a full-blown record, they're either going to find somebody who is going to do it under double-scale; or they're going to pay double-scale

and hire one of the cats in this room.

RF: You're telling me that it's hard to break into it because the old-timers have it sewn up. But before the tape was rolling, Vinnie was saying they put you out to pasture after a certain amount of time.

VINNIE: They tend to, but I think it's up to you to keep up with what's happening and to be on the cutting edge. All I meant is that we're a youth-oriented society, to the point where it's a sickness. I thought you could get a reputation and then enjoy it. I was doing a record recently, and they didn't even know who John

Robinson was. I thought the guy was kidding. What good is a reputation you build?

MIKE: I've seen the phases in this industry. It's gone from the days where you did records and TV and movie stuff, to, "Oh, he does records *and* he does movie and TV stuff." Then it was, "Who wants to do the movie and TV shit, because the records are the hip thing to do." Then the record industry went lame and if you didn't do the movie and TV stuff, you were starving to death—and there's also an expertise in that field. You have to be able to read, and there's the pressure of an 80-piece orchestra. You're screwed if you make a mistake.

I remember Jim Horn telling me eons ago, "Whatever you do, don't lose the fire," and that's what happens in this town, aside from getting pigeonholed. I watched the Hal Blaines and the John Guerins fold because they never wanted to progress. They said, "I'm at the height of my day, and I can play anything and I'll get hired." A friend of mine once suggested it was that they did so many dates that they didn't know when to give 100% and when not to give 100%. They lost perspective. Instead of going in and saying, "I'm giving 100% on everything I do," they started making judgments, and eventually the judgments caught them off guard.

JIM: I never even approached the workaholic level that Hal Blaine or Earl Palmer and probably most of you guys have. I don't work nearly as much as people think I do. I did for a little period in the '70s, and I got so burned out that that happened to me. I didn't care anymore. I listen to records from those days and it's embarrassing.

VINNIE: But you saw that and got past that.

JIM: One of the reasons is that if you don't work that much, you're just more eager to play.

RF: Everyone has told me in separate interviews that there is indeed such a thing as studio burnout. What is that? What are the symptoms? What is the remedy?

DENNY: You drain yourself of any musicality if you're working every day for a certain length of time. For me, there's a point where I'm not playing as well as I

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was playing three weeks ago, or I'm not coming up with the creative ideas that I was coming up with. I have to take a week or two off to just listen to music, live, and do whatever to get fed again. I don't even play during that time off; I don't even pick up a pair of sticks. When I go back, I play better than I did.

RF: Do all of you listen to those moments and say, "I'm approaching burnout"? What does that feel like?

VINNIE: There was a time a couple of years ago where I'd get home at 10:00 at night, and there would be a call from someone like Bobby Womack, who would work all night long. So I'd go at 10:00 to work with him until 4:00 in the morning, when I had been working since 9:00 the morning before. Then I'm no good to anybody, but you don't want to say no.

RF: Why don't you want to say no?

VINNIE: Because you get into it and you get this momentum going, but it catches up with you and you can't see it. You want to work and you want to play. I was trying to keep fresh, so if I was doing that one night, then the next day I'd work from 10:00 to 1:00 and I'd go home and try to practice for an hour, thinking, "I played,

but I didn't *really* play." Now I realize I have to cool it for a couple of days. To me, burnout means just not giving a damn, getting overly grumpy and starting to snap at the guys who are hiring me. I'm not playing well and I know it, and my whole perspective gets funny. I would get pissed off because I couldn't admit to myself that I wasn't playing well, and in reality, it was just because I was burned out. I hate that feeling.

RF: All of you guys play live from time to time. Is it particularly for the reason of wanting to be "you" for a minute?

DENNY: It's a different energy playing live, almost a different set of chops, playing one song after another, not the same song. The endurance is different because you're playing for two hours straight.

RF: Why do you do it? Jeff, you probably do it the most, because you're in a band.

JEFF: I'll play anywhere. I just like playing, whether it's in the studio or in a club. Hopefully I'm playing in the studio like I play live, with the same excitement—if I'm allowed to.

RF: But what's the percentage of times that you're allowed to? Vinnie, don't you get frustrated? You said you've come

home from sessions and practiced because you didn't feel like you played.

VINNIE: Oh yeah, if I went on some TV date, some episode where I played a couple of cymbal rolls and read the latest *Greenpeace* issue, then I would go home and practice. But it depends.

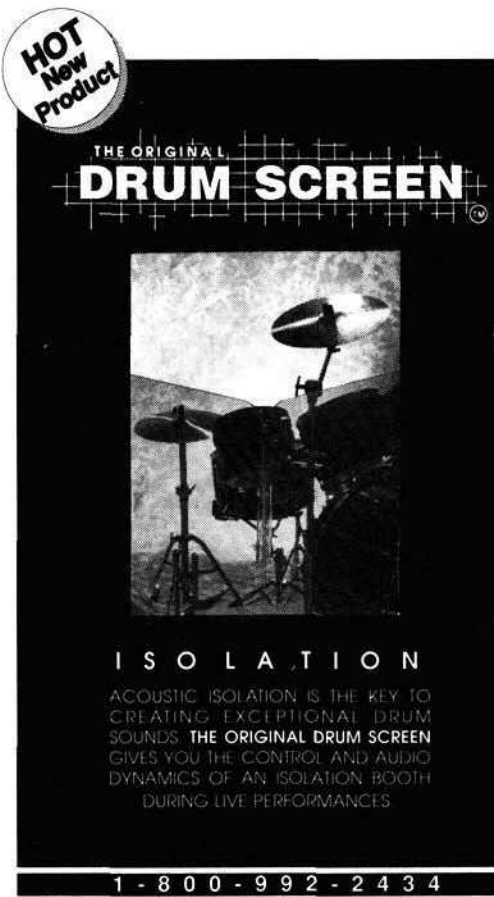
RF: Percentage-wise, how much do you get to express yourself?

VINNIE: Probably less than half. It's getting a little more these days, though, and I'd like to keep it that way, like doing things like Patitucci's record.

RF: But really, you get off when you play live?

VINNIE: Yes, because I don't think about it; I just do it.

MIKE: I think Vinnie's situation is a different scenario, because his background is more fusion, and that's his love at heart. To really play that 100%, you really have to play that live, so it's tough in a studio situation because a lot of those things do not apply in 90% of the situations. I didn't come from that school. I came from, "Let's go simple, let's get the groove." I'm not saying one is better than the other; I'm just saying I can get off easier in a studio situation than Vinnie



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because I'm not going to be as frustrated.

VINNIE: For me, it's whatever the tune is. If it's a great tune and a simple tune, I'll get off on it.

HARVEY: That's what I was going to say also. I may not always play a lot technically, but if I can fit into the musical situation just right, then I feel great. And what makes it even better is if it's something that I really feel should be on the tune, no matter what it is. I really enjoy that.

Fortunately you get to do the great records from time to time where you really get to play, and that keeps you excited—as opposed to the other thing where you're just filling a role. But I get off filling a role also.

RF: We touched on what happens when it's over, but how do you prepare for the future as a studio musician?

VINNIE: In our case, every gig is the last, really.

HARVEY: That's how I look at it. I've been doing it since 1970, and at first I figured I'd be the flavor of the month for four or five years. It's been 20, and I still approach a session like it's my last one. I also listen to everybody and everything, and I get inspired by even a little thing I hear, and I'll go home and start playing that. Then I'll incorporate that into my repertoire, and the next thing I know, it comes out sounding different, which gets me juiced up. I'll listen to something Vinnie did and go, "Oh man, that's slick," and I'll start doing something like that, and now I've got my own version of it.

JIM: That's what I tell guys who ask me about the studio thing. I say, "Look, forget about the studio, like it doesn't exist." You can ask me a couple of little questions about music, but don't ask me how and what and why. If you love music, that's going to be the force that keeps you there. You'll listen, like Harvey said, and you'll get inspired, which keeps music in you.

RF: Reality-wise, preparing for the future, do any of these artists you play for ever give you any points or anything like that?

HARVEY: Of course that's happened in isolated situations.

MIKE: It's not a reality. It happens, but it's not by any means a norm.

HARVEY: You have to save and do all the things that the regular person does. You

have to invest in property, you have to make smart decisions, and you have to think about those kinds of things.

MIKE: You can start a band and get a record deal.

DENNY: Publishing is money for your grandkids.

JIM: If you love music enough, that's what you'll do. You'll try to write and maybe try to get in a band. That's the greatest thing of all, being in a band, it seems to me. I say that because I've never been in a band.

RF: Jeff, is that true?

JEFF: It's incredible.

RF: Do you try to balance your life more as you get older with families, and stop being so music-focused? Is it difficult to balance a home life?

MIKE: I would say yes. Sometimes it can be the rollercoaster from hell. It's a tough thing for anybody, just dealing with a family and your business.

DENNY: Hopefully anybody who has a family and a new baby, no matter what you do, is going to want to take time off to be with the baby, more than just going to Santa Barbara for the weekend.

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JIM I believe that for any musician, no matter what kind you are, the support you get from your wife or your girlfriend can be the thing that allows you to go or just cuts you down. I've seen both sides of that situation from friends. I've been blessed with a great family life. I've been blessed with a wife who put up with more than I can say. Wherever I am today, I'm there because of her, and I mean that 100%. She worked when I wasn't working at all; I was playing in garages with people. She worked for the first five years of our marriage. I'd do a \$15 bar mitzvah or a little Mexican wedding, but most of the time I was playing jazz in somebody's front room, and she worked while she was pregnant with three kids right up until she went into the hospital to have those babies. I know that's a key factor in my whole situation. If I hadn't had her in my life all these years, I'd probably be dead, first of all, and if I wasn't dead, I don't know what I'd be doing. But I certainly wouldn't still be playing music. The relationship is a key factor for a musician.

RF: What about the ups and downs during the slow times? Do you get depressed? Is it frightening? Do you

worry that this is it?

JIM: Around 1984/85 that happened to me. I thought, "Well, this is it, it's gone, it's dead, no more calls." People like Abe Laboriel were saying, "Do you know of any road gigs?" When I heard him say that, I thought I was going to fall on the floor. I thought there wasn't going to be anything anymore called "studio work."

VINNIE: I used to worry a lot more than I do, but I think we could be the last generation. Although, in a way, it's turning around.

DENNY: I think it's turning around. Think about the people you work with now that you may have worked with less four years ago. You're working for them three or four times the amount of time now because they want more live drums, so the work is opening up.

JEFF: Don't you guys feel like in the last couple of years you're being rediscovered?

JIM I guess I could say that.

JEFF: I know producers just coming up now who are going, "Wow, Jim Keltner," because of this trend of coming back to acoustics.

VINNIE: But perseverance is important

too, for anybody, and especially for us if we're going to hang in there, because it's tight.

RF: What happens when the work curtails?

MIKE: Hopefully you're prepared to do something else. Even before I got involved in the business there were the Hal Blaines, the John Guerins, and the Earl Palmers who said, "It's never going to end," three, four dates a day. You're fooling yourself if you think that way.

JIM Like Harvey said, you've got to be just like anybody else. You've got to be smart with your money.

RF: But Jim, an insurance salesman may retire at 65. Do you all honestly think you're still going to be doing this at 65?

HARVEY: I'd love to be playing. I mean, if I love it and the music is still happening, I might be.

JEFF: My old man just turned 60, and he's been busier than he ever was in his whole life.

VINNIE: Look at Jim Chapin.

JIM: Sol Gubin. Irv Cottier died at something like 70.

HARVEY: It all depends on the situation.

MIKE: You don't want to wind up at 65

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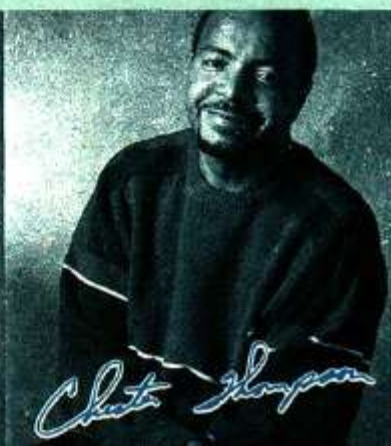
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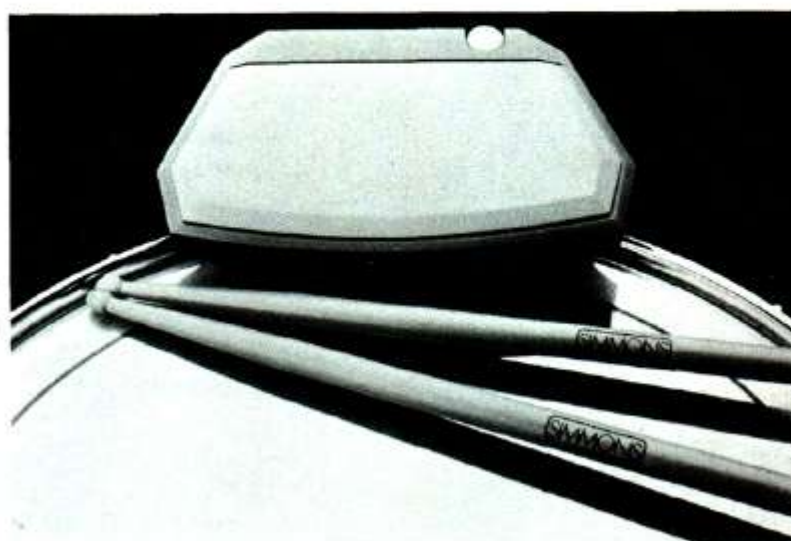
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having to work.

JIM: That's a big difference.

MIKE: Then it's a drag. Then you've never seen the light at the end of the tunnel, and you never will.

RF: Let's open it up a little. Are there any questions that any of you would like to ask each other?

HARVEY: Yeah, backbeats—in the studio do you guys play more in the center of the drum or rimshots?

JEFF: I always hit the rim.

MIKE: I'd say 98% of the time it's the rim.

STEVE: I'd have to say more toward the center of the drum, although I don't think I ever play directly on the center.

JIM: Lately I've been playing all over the drum, and when people ask me about it, I say, "That's the way all my favorite drummers I ever listened to play, and that's the way I like to play."

DENNY: 98% rimshots.

VINNIE: Mostly rimshots.

HARVEY: Far out. How about the engineers who try to ask you to play exclusively in the center of the drum? When you're getting your sound in the beginning, they

say, "Will you hit the center of the drum?" and then you start playing and you don't.

DENNY: One time this engineer came out and said, "Your snare drum sounds horrible," and so I hit this other snare and he said, "That's much better." I put it up, he walked back in the control room, and I took it off and put the old one back because I really thought the other one sounded better. So I hit the drum and said, "Is this better?" And he said, "Man, it's so much better. I knew that was going to be the drum."

HARVEY: Everyone play open drums?

MIKE: Pretty much. There might be little bits of padding here and there.

JIM: I have two heads on the bass drum.

HARVEY: I've been using two heads a little bit.

JIM: I copy every one of these guys in this room, and all the other ones who are not here. The other day I got to play on Vinnie's drums, and the first thing I said to the Drum Doctor after that was, "Tune me up a set of drums just like Vinnie's, with the same head configuration," and I liked the intervals he had. I've done that

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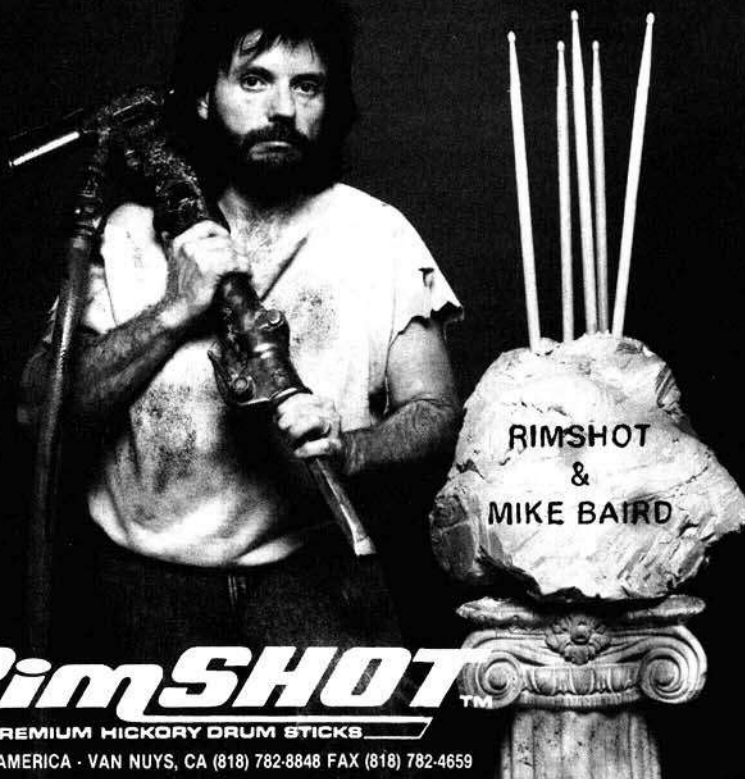
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with Jeff many times. That might sound like a real chump kind of thing to do, but I can't help it. If I like the way somebody plays, they just get into my system right away—their sound, and the way they play.

HARVEY: You play flat-footed?

JEFF: I play with my toes.

JIM: I played flat-footed for years, but when I saw the way Jeff played, I started to play like him. I noticed that Jeff played like Gadd.

HARVEY: I play with my toes, but I've developed playing with my heel down because there are certain situations where it calls for it to be so accurate, and in order to do that, I have to put my heel down.

MIKE: Vinnie, you play on toe, right? And you play off of the head.

VINNIE: I do it both ways now. If I don't play that loud, I keep my heel down.

STEVE: I play both ways, but I've been playing with clogs, which elevate my heel so that when I'm playing flat-footed, I'm kind of in a 50/50 position. The type of music usually defines the technique, although basically I'm most comfortable playing flat-footed. It really comes down

to whatever is the most comfortable way to come up with the sound you want.

MIKE: I can get more power out of playing with my foot down than I can with my toes.

JEFF: Really? That's weird.

DENNY: Do you play out of the drum?

MIKE: Yeah, out of the drum.

JEFF: That sounds the best, when you play off the head.

RF: Something Jeff mentioned earlier: Do most producers expect you or want you to play on the click as opposed to behind a little bit, and what do you prefer to do?

HARVEY: That's a problem.

RF: Why?

HARVEY: I don't find many players who really can play with a click other than drummers. The drummer gets stuck playing with the click, and the rest of the band is playing all over the place. The piano player is playing on top of the beat and the bass player is missing.

JEFF: I have a big gripe about that. I noticed during the years drum machines were happening, you'd hear your keyboard player and guitar player friends'

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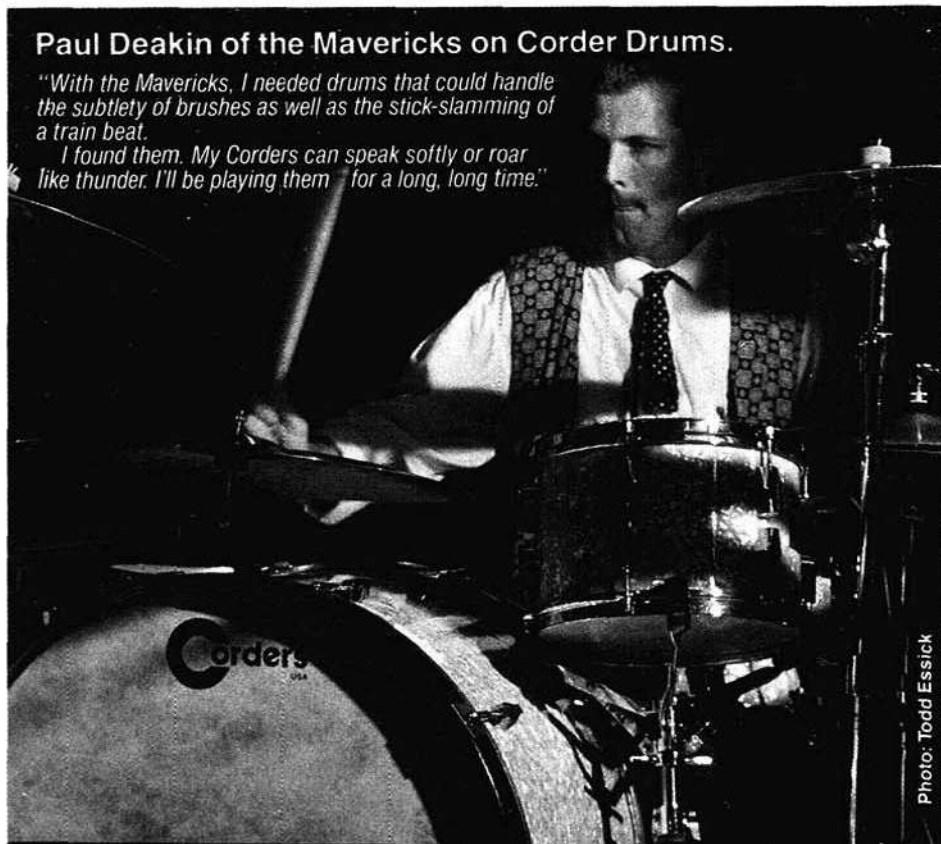


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demos, and they were playing to a drum machine, and you'd go, "Wow, they seem to be fitting pretty good with that." Now, out of that context in the studio, they're sitting next to you while you're playing drums, and you're digging the phones, you're on the same cue, and you go, "Man, they're real loud in the phones." Why aren't they listening to us as they would a machine?

MIKE: That's right. The machine is generic, it just goes. It doesn't have a vibe, so your mind doesn't go to the machine. It goes to everything else around the machine, so you don't think about it. And when guys are playing to a click, that's what they do. Everybody listens to the click, rather than listening to the drummer, who is dictating the basis of the groove, and that's what happens. In a lot of situations now, they'll take the click out of everybody else's phones and...

HARVEY: ...and *they still* can't play with it.


JEFF: I've been on sessions where the writer or producer has predetermined what the click tempo will be and has already striped the tape. He's put some sequence overdubs on it, and you go, "This is not the right tempo for this groove."

VINNIE: They don't listen sometimes, and it's a drag. You're running it down with the click and you're going, "This is great," and then they put the click on, and then they go, "It doesn't feel good."

MIKE: The classic thing is you walk into a situation that has had a machine on it. It was cut to a click and has four keyboard parts on it, and all of them have MIDI delay, so none of them are on the click. Then the bass player has put his part on and he has *his* interpretation of where he's playing with the machine. Then the guitar player has *his* interpretation of where he is playing with the machine, because neither of them played at the same time. And then the *keyboards* are spread from one extreme to the other, and the producer says, "Make it right." That's the hardest thing in the world.

HARVEY: That hurts me so badly when it's like that. It hurts my spirit and everything about my playing; that will bum me out almost more than anything else.

JEFF: That is the biggest bummer.



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RF: So what do you do in those situations?

MIKE: You have to do the best you can. You know going in what the situation is. When they call you on the phone, they say, "This is what we want," and all you can think is that hopefully it won't be the worst scenario, and if it is, you just have to grit your teeth and do it.

JEFF: I'll try to talk them into redoing it. Usually they'll listen if you calmly explain it to them. "Give me the click and let me go out there and cut it."

MIKE: A lot of people will agree to that, but most of the time when the drummer is called in, everything is done. They don't want to have to redo all the vocals or re-stripe the tape.

JEFF: They have to make a decision as to whether to blow off 20 grand that they spent making this track before they called you, which was a bad mistake for them to do, and they should understand that. If they want to keep it, they're not going to keep me there four hours trying to get that right, so that's when I start saying, "Maybe I'm the wrong guy." If I'm there under three hours and it's bogus and I know they're bogus, I'll say, "Look, you don't have to pay me, see you later." It's impossible. It's not good for the mind, it's not good for your family, your wife, other motorists on the freeway, and your best friends.

JIM: I got around that with the Beach Boys, who always bring in semi-finished tracks for you to put the drums on. I listened to the track and the time was everywhere, but the vocals were beautiful, so I talked them into using my *SP1200*. We did it right from scratch and that turned out to be "Kokomo," which turned out to be a big record for them. That was nothing but *1200*, my drum sounds and percussion. Even the cymbals were really good samples of my own cymbals. I will not go through that pain of sitting there with real drums in a room that is not best-suited for drum sounds, and try to physically play to a track where the time isn't right. Like you said, it's bad for your soul.

RF: Any other questions you have for each other, or gripes?

JIM: I don't think any of us have any major gripes other than these little technical things. It's great to be a drummer.



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VINIE: We were talking about planning for the future. What if you don't know how to do anything else? I could drive a cab.

MIKE: I don't know if we resolved the question of the young players coming up.

DENNY: I think there's opportunity.

MIKE: I don't know. Ten years ago there was. In all honesty, I would say that's a pipe dream. But I would say if somebody is exceptional and has perseverance, anything can happen.

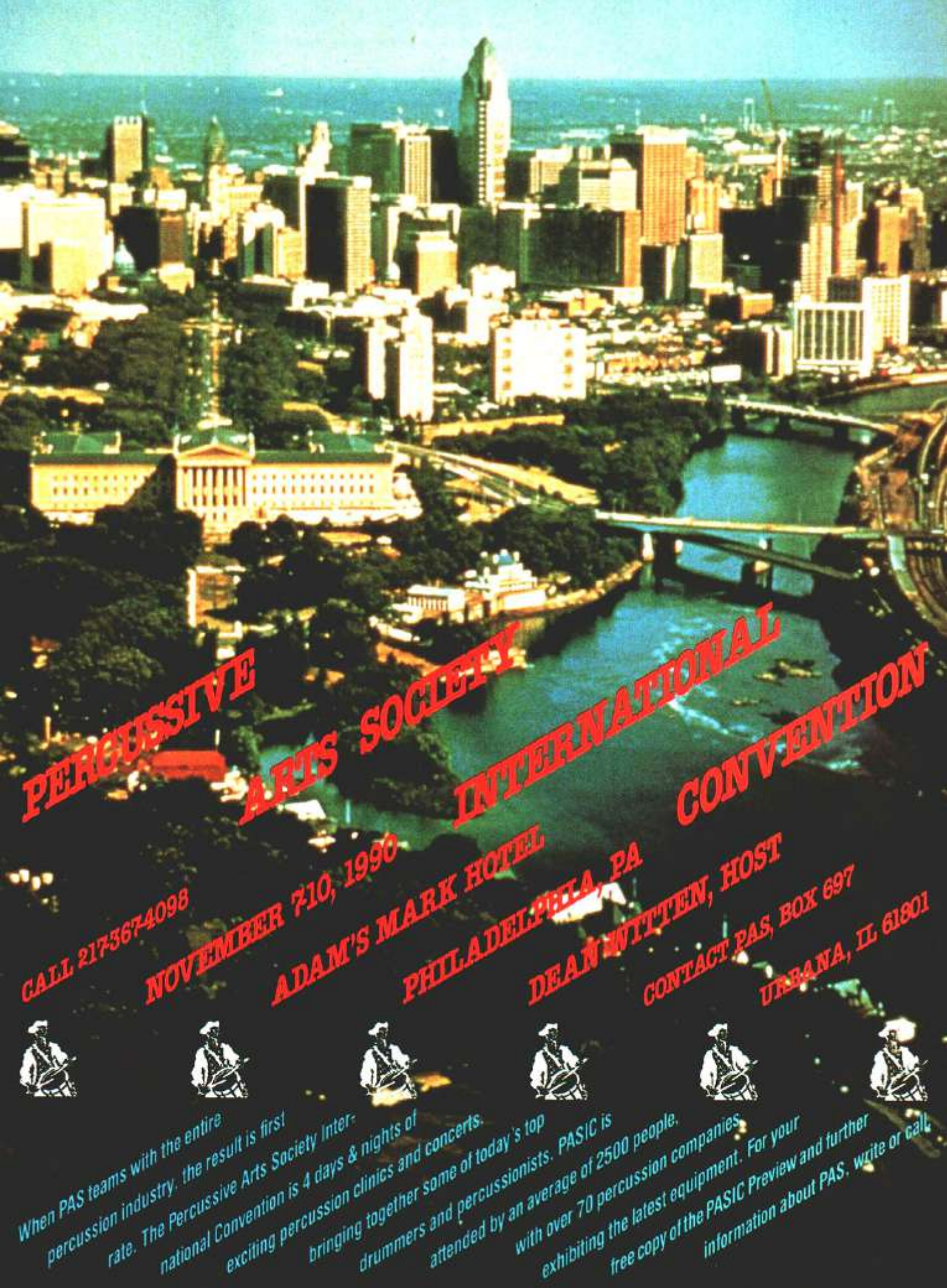
DENNY: I've only been doing this the last few years, and if I can do it, they can do it.

MIKE: I'm not saying it's not possible, but it's not what it used to be, and it never will be.

JEFF: I don't know, though. Remember when disco started happening? How many cats do you know who moved to LA during disco? Right before disco was big, there were five drummers, five piano players, five bass players, and five guitar players who did all the work. Disco came in and people wanted live drums. There's potential I think with the acoustics going full circle and the demand for musicians and not so much for programming. So there may be a surge in the business again. You can't wipe out the possibility of work starting to happen again, just like in the '70s, when there was work for everybody.

JIM: It's just like any other time. I really do believe that every generation thinks their time is special in a certain way—and it is—but there will always be room for somebody who has the talent and perseverance. That's become the tricky point; how do you know you have that? You don't know, do you?





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There Is No Substitute For Experience

by Roy Burns

I have several students who are quite frustrated with their playing and their careers, even though they are very talented. They have all the *tools*, but their own playing is still disappointing to them.

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When I was a young drummer in New York City, I found that the most difficult thing for me to achieve was consistency. I would play very well one night, but a night or two later I just wouldn't be able to get going. The feel had mysteriously left me. What was so easy a couple of nights earlier now seemed to be completely lost.

Fortunately, I was working with many older players, and I sought their advice. "What is wrong with me?" I asked. In most cases, the response was, "Relax! You just need to play more."

The answer, although sincere, seemed too simple. I was looking for some secret formula that would have a dramatic effect on me and my playing. I was disappointed that no one had given me a little more to go on. "You just need to play more!" didn't seem to be enough.

Looking back, that advice couldn't have been better. I kept playing—at every possible opportunity. I would go to rehearsals just to play with a big band. I would attend jam sessions and go to nightclubs where I could sit in. I took every type of job—no matter what type of music or what sort of money (if any) was involved. *Then* I began to understand. "There is no substitute for experience."

One of my students recently decided to enter a drum solo contest at a large music store in California. At his next lesson he said to me, "I totally choked. I started to play, and I got so nervous that I did everything I didn't want to do. I really played badly." He was devastated, and his confidence was at a real low.

Basically his mistake was that he tried to play everything he knew in five minutes—and he really botched it all up. Fortunately, there was another contest in about four weeks. So the first thing I did was to put the contest into perspective. "A five-minute drum solo, no matter how you play, is not going to make or break your career. Let's regroup and decide how to approach the next contest."

I told him, "To begin with, you now have some experience with the situation. That is a benefit. Now let's figure out a solo that has some form, but still leaves room for improvisation. Select some of your best grooves, and don't try to play everything you know. Picture ahead of time what you are generally going to do. Play the solo in your mind. Don't *memorize* it—just play within the form you have set up for yourself. And most of all, go have some fun! It's not the end of the world."

Well, I am pleased to say that he actually won the next contest. He also won the following contest, and later this year will perform in the "finals" for some big prizes.

The point of the story is that *all* experience, whether positive or negative, can be helpful—if you *learn* something from it. However, if you are too frustrated or discouraged to try, no learning is possible.

You really can't practice playing. The only way to improve your playing *is* by playing. This is why some drummers play well even though they have had very little training. Contrary to some people's opinions, it is *not* the lack of drum lessons that makes them good. It is all the playing they have done. Now, if you have both studied *and* done a lot of playing, chances are that you will be an even better player. Naturally, we don't all have the same amount of talent or the same opportunities to study, play, and learn. But in order to play well, you simply must do a lot of playing. This is the only way to break through the frustration phase that all young drummers go through. If you do not get—or create—the opportunity to play a lot during this phase, the chances are that you will never reach your potential.

The key word is "experience." You must get out of the house and play. You must get out and hear other players. Practicing and taking lessons are great ways to learn, but you must play in order to develop your skills. Remember, "There is no substitute for experience." Go for it!

"I took every type of job—no matter what type of music or money was involved. Then I began to understand."



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of the stage to take a bow, and I was standing next to Susan Maughan. I thought, "Hey great! This is showbiz!" Here I was, a 19-year-old kid from Lancashire who "should have had a trade in his hands," and I was standing on a concert platform in London looking down at a glamorous singer's cleavage! [laughs]

Then the original drummer in the Hollies left, and I was invited to join. That was in 1963, when the whole music thing was really starting to take off, and I became a member of the Hollies.

SG: The Hollies came from the same part of the world as you, and Tony Hicks was already a member, but did you already see their potential as being stronger than that of the Fentones?

BE: Tony and I were almost family, so there was a strong bond there. But yes, I was very keen to join the Hollies. I could hear what I could do for them. They had a lot to offer me, and I had a lot to offer them. There had been quite a few bands around for a while that consisted of a singer and a backing band, like Cliff

Richard & the Shadows. Shane Fenton & the Fentones were in this category too, but the Hollies belonged to the new wave of bands who used strong harmony vocals as a cornerstone of their sound. They were a very exciting band. It was a very exciting time.

SG: Listening to those early Hollies records from '63 and '64, you were already showing a maturity of taste and an individuality of style that seemed to be lacking from most of the drummers in similar bands at the time. Can you explain this?

BE: Well, I had listened to a lot of jazz, and I'd had experience playing it. I had also played in a big band, which required discipline. But I also liked rock, and I felt that often it wasn't getting the drumming it deserved. Okay, you would get the pure rock 'n' roll with the straight backbeat, which was fine, but I didn't just want to be a pulse. I wanted to be up there building frameworks and enhancing what was going on. My experience prior to the Hollies had given me all the ingredients, so that when I joined them I was able to put it all together. It was as if it was meant to be.

SG: Were you given confidence by the other guys and the producer?

BE: On the whole, yes, although Ron Richards, the producer, did occasionally tell me to simplify things. I quickly learned to knuckle under more in the studio. It wasn't like playing live. There was more to consider: Keeping good time became more important, playing consistent hits on the drums. More control was needed. We used to be pretty wild live, but we found that we had to curb it a bit in the studio. It took time for me to get into the habit of really laying it down. As you get older you appreciate the value of underplaying. But I wouldn't change much of what I did in those days, because it is an expression of what was happening musically at the time, and chronicles me growing up as a person. What you hear on the drums is the story of my life, from '63 up to now.

SG: When you play '60s numbers in your concerts these days, do you reproduce the original drum parts?

BE: In places, yes. Like in "Look Through Any Window," I do the fills and phrasing very much like the original. But that's mainly because it's "show-off

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time." If I re-recorded it, though, I wouldn't do it in the same way. I'd underplay rather than overplay. Otherwise, when I'm on stage I'm there to enjoy myself. I like to surprise the band, do the unexpected, but ultimately coax the best possible performances from all concerned.

You must remember that with those early records we were playing onto quarter-inch tape—two-track. You'd go into the studio and *perform* the number with the whole band together. There was none of this spending months in the studio constructing things in layers. The Beatles recorded their first album in one day, and I think the Hollies took about the same amount of time with theirs. There was sometimes the option of double-tracking a vocal, but apart from that we didn't use overdubs. The early albums from most of the northern bands tended to be their stage show. We all did a lot of American R&B numbers. The trick was to find a good one and record it before someone else did. But if there was a shortage of material, it was an incentive to write our own songs.

I remember getting into miking up the drums in the studio very early on. This engineer we had at EMI just didn't seem to be on the case at all. He put one mic' above the drumkit, and that would be it. And yet I'd done a radio broadcast at the BBC, and the old guy there had put one above the kit *and* one in front of the bass drum, and the sound had been really good. So I asked the guy at EMI for one, and he said, *[putting on a pedantic southern accent]* "We find at EMI that we can get everything we want with one microphone." I said, "Yeah, but the bass drum really needs to come out on this number; I phrase with the vocals, you see." He said, "Yes, well, I think it'll be fine." So I said, *[with a sense of urgency in the voice]* "Look, I've got my granny's curtains with me for wrapping the drums in. If I drape them over the bass drum and we put a mic' in front, we can get a really tight, clear bass drum sound." "Well," he said, "I don't know, but we're having a break now." So we all trooped over to the pub, then it was, "Peter, what are you having to drink?" "Thank you, I'll have a whisky-mac please." "Peter, about this bass drum mic'..." "Yes, well—could I have another

whisky-mac please? Yes, Bob, I suppose we could *try* it." So I got the bass drum mic' as well as the overhead, and I had the curtains over the bass drum, and that record was "Stay." You can hear the bass drum really well on it.

I was aware that when I was playing live I needed to have everything live and ringing to get as much projection as possible, because we didn't mike up the drums in those days. But when I went into the studio I had to *play* for the studio. I was into tuning and damping for specific situations right from the word go.

SG: It's interesting that you made your mark so that people like Cozy Powell and Phil Collins now cite you as a primary influence.

BE: Cozy Powell, yeah. He's great, he's a good friend. Last time I went to see him play was with Whitesnake. We were talking before the show, and he said, "You'll see that I put some of your early stuff into my solo." I thought, "What? I never did a drum solo—not really," but when I heard him I knew what he meant. There were some recognizable licks that I used to play.



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While we were recording the *Evolution* album, I got a burst appendix. The others didn't want to carry on without me, but for various reasons it was necessary to get the album completed. They used Mitch Mitchell, Clem Cattini, and Dougie Wright. Graham Nash told me that Mitch came into the studio and said, "You'd like me to play the way Bob would play?" and proceeded to reproduce my style. It's very flattering when people do that.

On "Just One Look" I did a slightly unusual bass drum pattern. There was a TV drummer in London called Frank

King, who used to do a lot of teaching. He told me that he had written out that bass drum part and was teaching his students to play it. This made me feel a bit strange. I've never been one for writing ideas out—except if you're arranging for a band. It should be natural, it should come from the heart. Perhaps it's a good idea for teaching particular techniques, but there's something almost dishonest about writing down a part that was originally created spontaneously. It belongs as part of the piece it was created for—nowhere else. My jazz background

coming out, I suppose.

SG: These days it seems drum machines have taken away much of that sort of spontaneity.

BE: Well, we're copying drum machines now. But I do think that for the modern drummers, they have been a great spur. They really keep you on your toes. Compared with the early '60s, when I was getting it together, some of the new guys are quite frightening. They are technically wonderful—and that's a good result of drum machines. Also, for young guys who are learning, practicing to a drum machine is much more interesting than doing it with a metronome.

SG: Can we talk a bit about the Hollies? You are one of the few bands who "made it" in the '63/'64 period and who have kept going with principally the same lineup. It's probably just you and the Rolling Stones.

BE: Yes, but the Stones have had long gaps during which they would disappear, and we've never stopped working. Okay, we've had months off—sometimes a few months—but we've been working consistently. Since we've had the Number-one with the re-release of "He Ain't Heavy," people have been coming up to us saying, "Great! You're back on the road again." But we never went away. Britain, Germany, Australia, the States—nothing has ever stopped!

SG: What's the secret of your longevity?

BE: There are a few things that have combined to give us longevity. The changes that we've had, funny enough, have spurred us on to greater things. For instance, Graham Nash left us on December 8th 1968—I remember because it's my birthday—and we got Terry Sylvester in, and he did a great job. Eventually he was singing the harmony parts even better than Nash did. Eric Haydock, our original bass player, was a really firey player. He had a lot to do with giving those early records their excitement. When he left we got Bernie Calvert, who wasn't such a great technician on bass, but he also played piano, which gave us another dimension to use on stage—with Bernie on piano and Tony Hicks switching to bass. From about '69 onwards we used regular keyboard players on stage and on records. Elton John was on a lot of the things from that peri-

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od, including "He Ain't Heavy."

We've always swung towards the right people. It's been spooky in a way, because everything has always worked out. Coupled with this, we've always been able to sniff out a good song—something that would work well with the Hollies' three-part harmony, something that sat just right with the overall sound. If we liked something we would record it.

Also there's always been a great deal of hard work and dedication. Clarkie sings his balls off every night, and Tony spends so much of his time making sure that things are just right. A lot of people just walk on stage, plug in, and get on with it—maybe not so much the new guys, but certainly the '60s/'70s bunch. But we've never been like that; there's always been a lot of care and attention to detail. We do feel honored to be in the business. I think it goes back to the '60s, when we were a bunch of northern lads who should have had "trades in their hands" and thought maybe this job wasn't going to last too long. We had a feeling that it was all very special; and we still feel that way. When things are going right, it's sheer joy. There are problems sometimes: For instance, the other night we played Portsmouth Guildhall, and the sound was *bloody awful*. We do a series of theaters with excellent acoustics—the overtones are absorbed—then we come to a place where the sound is bouncing around all over the place and we've got no control. The audience was happy, but we weren't because we knew that the sound wasn't right. Things like that get to you.

SG: I imagine that back in the '60s the sound quality was more or less irrelevant. Everybody was screaming at you, and you were very quiet by today's standards.

BE: Yes, bands were very quiet by today's standards. The drums weren't miked up, and we only had a bass amp and a guitar amp. Graham Nash used to strum acoustically. I don't remember even having a decent PA system in those days. I think we had a couple of Vox columns either side of the stage. We used to go out and tour big theaters solidly for seven or eight weeks at a time with that sort of setup. It must have been awful, but nobody seemed to mind, [laughs]

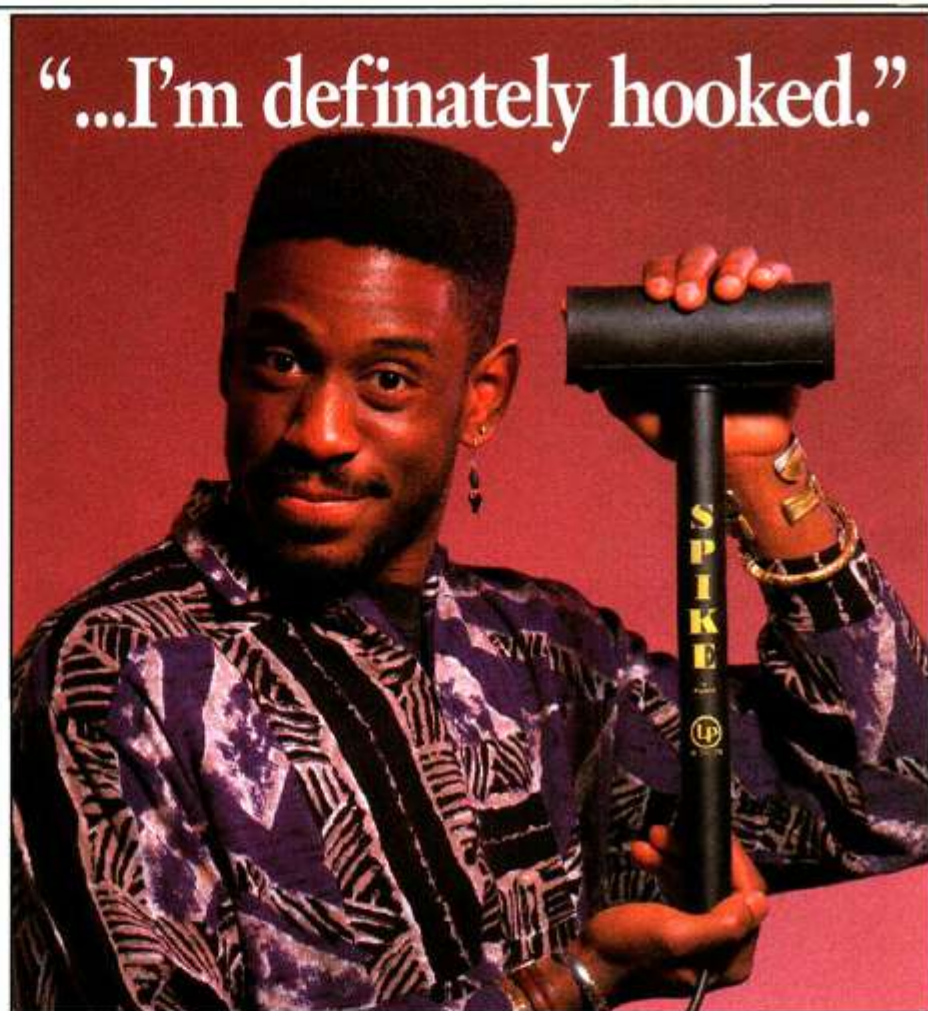
SG: Sticking with the "then and now" theme for a bit longer—some of your '60s

hits were very "teenage" both in style and lyrics. How do you feel about still doing them in the '90s?

BE: We still do them because we're not fools; [laughs] we know they're still wanted. "Carrie Ann" was a very successful record. Then we did "King Midas In Reverse," which was a flop by our standards at the time; it got to number 16 on the singles charts, when we normally expected to get into the top three. So Clarkie and Nash put their heads together and said, "Let's come up with another 'Carrie Ann.'" Allan's wife's name was

Jennifer, and Graham's then wife's maiden name was Eccles. So we wrote "Jennifer Eccles," recorded it—top of the charts. That's how easy it was in those days. We knew what we were doing with those songs; we could smell money, we were making commercial records.

It did work against us in other ways, though. I feel that the Hollies have often been looked on as an "uncool" band. You don't find so many drummers admitting to being influenced by Bobby Elliott as by other drummers from the '60s. And Nash had a good deal to live down when he



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joined Crosby, Stills & Nash. He used to go onstage in his kaftan and say to the audience, "Can you imagine me with the Hollies in a white suit?" while Crosby and Stills were giggling with him. But dear Graham would fail to mention that it was *he* who had suggested that we should wear white suits!

We made so many successful singles, some of them about teenage memories, that it unfortunately worked against us with the albums we made. There were some great albums that were very well-received critically—people talk about

them as influences: *Evolution*, *Butterfly*, *For Certain Because*—but we never achieved the big sales. Then we could put out a *Twenty Golden Greats* and it would go straight to Number-one. What we were doing on albums wasn't the same as what we were doing on singles. We used the albums for experimenting and enjoying ourselves, but they never matched up to the success of the singles.

SG: Was it frustration about this that caused Graham Nash to leave?

BE: At the time the press made a big thing about him not approving of the

Hollies Sing Dylan album, but it wasn't as simple as that. We'd been doing "Blowin' In The Wind" with him for some time, and it used to go very well. We took an orchestra on tour with us at that time, and I used to conduct them with a stick over my shoulder. It was a very pleasant time. We added "The Times They Are A-Changin'" to the repertoire, and that went well; so it was an obvious progression to do a Dylan album. Then Graham said, "I've written this thing called 'Marrakesh Express,'" so we recorded it. We reckoned that it was a good album track, but we decided to stick with the idea of making a complete album of Dylan songs. We'd been molded by our recent history, and we felt we had to do a Dylan album, because there were ready-made songs that we could stamp our identity on. So we did the Dylan LP with Terry Sylvester's voice replacing Nash's on "Blowing In The Wind," and it went to the top of the album charts. We took the easy option, but it was the successful option, and it was a very enjoyable period for all of us.

The press tried to make out that that was the main reason Graham left, but it wasn't. We had worked in the States with people like the Mamas & the Papas and the Buffalo Springfield, and Graham became particularly good friends with them. We all did, but he was in love with America. He wanted to go out there and carve out a new life for himself.

SG: You did a reunion album and tour with him in '83.

BE: That came about because of a single called "Holliedaze," which was a medley of old hits strung together with a disco beat added. There was a spate of these records in the U.K. at the time. You had a Beatles medley, but it wasn't the Beatles, it was a bunch of session guys from Holland. We decided that if anybody was going to do this with our songs it was going to be us. So we went into Abbey Road, got out the original quarter-inch masters, and edited them together by "varispeeding" individual tracks to match the tempos. Then I added bass drum "fours" on a *Linndrum* and offbeat claps, and I put in a few cymbal crashes to cover the "joins." That's all we did, and that was "Holliedaze," another Top-20 hit single. We were asked to do *Top Of The Pops*

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[a weekly chart show on British national TV], and they suggested that we might do it with the same guys who were on the original records. So we got hold of Eric Haydock and Graham, who came over from the States specially to do it.

The following day we were in the studio recording tracks for an album, and Graham came along to have a listen. But if there's a microphone around, Nash is on to it. [laughs] So there he was singing harmony again. We did the whole album with him—*What Goes Around*—and that culminated in us doing an American tour with him. It was very nice; it was good to be working with Graham and a joy to work in the States again. Graham carries quite a lot of "clout" over there—not just because of his music, but because of his work with the peace movement and his interest in the oceans of the world. So initially "Holliedaze" might have been a rather questionable project, but it had a marvelous beneficial spin-off in this particular reunion.

SG: Can we talk about drums?

BE: [with feigned reluctance] Oh, go on then.

SG: You've had a few changes over the years.

BE: We talked earlier about the "mucky" Premier kit of the early days. That was traded in for a Trixon in ruby red pearl. I used the Trixon snare drum for a short time before changing it for a Ludwig *Aerolite*. I had that setup on a few of the early Hollies recordings, including "Stay." The Trixon bass drum had a plastic head on the front, and a calfskin head on the batter side. It gave a great cracking "Don Lamond" sound. The odd thing about the Trixon kit was that standard-sized heads wouldn't fit it. They were generally slightly bigger than the shell, so that they would go on the drum, but the hoop would block up the holes in the rim that the tension bolts passed through. To overcome this problem, I would place the head on the drum and the rim on the head, and run a drill through each hole, channeling a clear passage for each tension rod. A case of build your own drums!

After the Trixon, I got a Ludwig *Super Classic* in silver sparkle, which I wish I still had. It was a bass drum, hanging tom, floor tom, and a 400 snare drum. At

about that time I bought my first Paiste cymbal; it was an 18" *Formula 602*, which I put rivets in. That cymbal is on *all* the Hollies records right through the '60s and into the '70s. I've still got it. I've been using Paiste cymbals ever since. I love them; they are so musical and so consistent in quality. I now have some of the *Signature* series, which are the best cymbals I've ever heard.

The reason I didn't keep that Ludwig kit was that there was a guy from Premier who was following me around various studios, pestering me to use their gear. The deal was that they would give me two Premier kits, but I had to give them my Ludwig. The main Premier set I used was in gold sparkle, and it was quite good, but I couldn't get through to them that they should make a 13" tom-tom. They wouldn't have it. They said that the 8x12 and the 10x14 were what people wanted, and there was no demand for a 9x13. Every other drum company at the time was making a 9x13, but not them. Another thing that annoyed me was that they used to make a flush-base hi-hat stand that used to slide around all over



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the place. I didn't use this myself—I had a Rogers—but earlier on I had designed a spur to stop these things from slipping. It had a clamp to go around the stem and a couple of spikes pointing forward; it worked very well. I suggested they might like to manufacture this. They said, "Fine, we'll send it to the factory for them to have a look at," and that was the last I saw or heard of it. They later said that it must have gotten lost. Premier just didn't seem interested in progressing at that time; but they looked after me quite well. The publicity was good. I used to have half-page ads in *Melody Maker*, saying, "Bobby Elliott wouldn't use anything else." [laughs]

I had a three-year deal with Premier, and when that three years was up in 1968, I happened to be in Chicago. I was invited to the Ludwig headquarters at 1728 North Damen, and that was it—the temple of all my idols. For years I'd been looking at pictures of people like Joe Morello playing Ludwig, and there I was in the factory. I became a Ludwig endorser, sporting a blue sparkle *Super Classic* kit. I had to leave the Premier over there so that I could bring the Ludwigs back in the cases, but it didn't bother me. In 1970 I got another *Super Classic* kit. This one had two rack toms: a 9x13 and a 10x14, with a 16x16 floor tom. I've still got that kit; it's lovely. The only slightly disappointing thing about it is that it was made just after they changed the badge to that '70s design. I much prefer the old badge.

My fourth Ludwig kit, which I got in '78, was in natural maple with a full set of concert toms and a 16x18 floor tom. There were two *Black Beauty* snare drums: a 5 1/2" and a 6 1/2". I was using a 6 1/2" *Super Sensitive* on records. I love those drums, and I've still got them, but I changed to Remo about three years ago,

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when [Kinks drummer] Bob Henrit persuaded me to try them. I'm very pleased with them.

SG: What qualities do you look for in drums?

BE: I like the "stinging" quality in my Remo toms. They are rather like timbales, with that sort of cut. I like a cutting quality in a drum sound; it gives you penetration. I think it goes back to the early days when you had to fight to be heard.

SG: Do you do much practicing?

BE: Not as much as I should. Actually I've never been one to practice for long periods. When there's a tour coming up, I'll set up some stuff in the barn and play a bit to make sure I can still do it. When I'm at home, not working with the Hollies, I'll sit in with local bands, or play in local jazz clubs. They know me and they know that they can call on me if their regular drummer is off for any reason. I find that stimulating. I get almost as nervous doing that as I do when I'm playing with the Hollies. I find it quite a challenge to do a gig when I don't know what the hell I'm going to be playing.

SG: When you say that you get nervous playing with the Hollies, this must be adrenaline rather than *nerves*, correct?

BE: I think the two are connected. When you know that something's coming up and you have got to be in form and deliver the goods, your body reacts. I think it's a mixture of nerves, adrenaline, and perhaps self-doubt. Sometimes you do a fantastic show and you think, "That was great!" Then the following day when there's another show coming up, you start to worry and say, "Can I do that again?"

SG: Without wishing to be rude or unkind, you've been doing it so long that you might be expected to be almost blasé about it.

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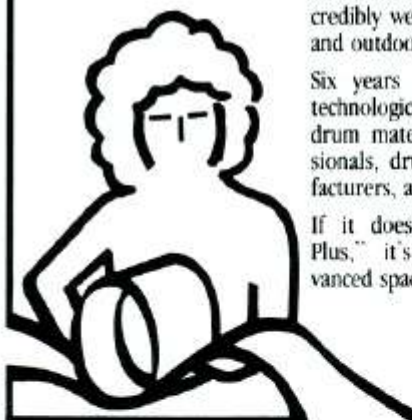
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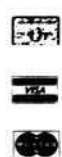
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BE: No, we are very aware of our responsibilities as performers. Clarkie still gets very nervous; there was a time when he would be almost physically sick before he went on stage. I think you grow into the situation as a tour progresses. You sweat a lot at the beginning and then you get into it. I enjoy the tension. When I'm not working I miss it. The normal time comes to play and you get restless. I can't just go into the barn and play; that doesn't do any good. It's like suffering from withdrawal. On the other hand, when you're in the middle of a tough tour, you look forward to a night off.

SG: You said that your influences helped you form your style in the early days. Do you still have influences who might affect your playing?

BE: Oh, yes. I'm very interested in the new kids like Vinnie Colaiuta and Sonny Emory, but I haven't actually seen them play. I did get to see Ricky Lawson do a clinic in Liverpool, and I was knocked out by him. He's such a powerhouse drummer. I can see why all the big names like Michael Jackson want *him* behind the drums. Yeah, I'm still inspired by great players that I see and hear; but I don't go around looking for new licks that I might use to make the Hollies sound different; it isn't as blatant as that.

SG: You seem to have maintained a freshness over the years. Are you aware of any stimuli that helps with this?

BE: It's sheer enjoyment coupled with loyalty to the Hollies. There has been a strong bond over the years, particularly between Tony Hicks and myself. There have been "ifs." I used to be offered studio work, which I hardly ever took—partly because my equipment was always in the back of a van somewhere—but mostly because the Hollies have always worked so hard, and I wanted to give all my energies to the band. If I had branched out, things might have happened differently, but I believe that the loyalty would have remained.

It's a great musical adventure, one that I feel privileged to be part of. As I often say, it's a boyhood dream come true—playing rock 'n' roll and getting paid for it! Come to think of it, maybe I'm like my father the master cabinet-maker after all—a craftsman working with wood.



INSIDE COLLARLOCK

continued from page 31

Fast Clamps, which have completely replaceable parts all the way through.

RVH: The clamps in most other rack systems are of a prismatic design so that they can accommodate a wide range of sizes without having to change clamps. The Collarlock system employs a different clamp for each different size accessory. Why did you choose what appears to be a much more complicated system?

MG: There are two basic types of clamping designs: the prism clamp and the circular split clamp. If you look in any mechanical textbook, you'll see that the prism clamp was originally designed for clamping solids. On a solid part, you can't damage the item that you're clamping because it's a solid piece of material. The prism clamp was originally used in metal workshops, where you had vises that had to clamp a great variety of sizes of material.

The circular split clamp design was originally created for clamping tubing. With anything that is tubular in nature,

you have to clamp 360° around the part so that you don't crush or dent it from the pressure—as would happen with a prism clamp. We decided to stay with the circular split clamp design primarily for this reason.

The other disadvantage to a prism clamp is that the flat surfaces of the prism meet the circumference of the tubing at only four points. This not only has the potential for denting, but doesn't offer maximum grip strength, which can lead to slipping. With the circular split clamp design, you have surface-to-surface contact 360° around the tubing, thereby gaining maximum grip strength.

Some people do a variation on the split clamp design, where they hinge one side of it and apply pressure just from the opposite side. That doesn't create the same type of clamping action as a split clamp, which you are clamping from both sides of the circle. With that you can apply more even pressure all the way around the tube, and have less risk of slippage than with a hinge design, where you're clamping all on one side.

RVH: When the Collarlock ad appeared

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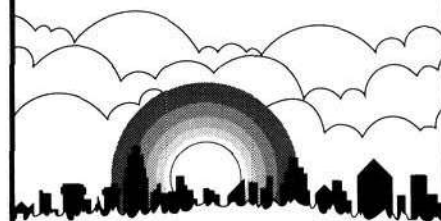

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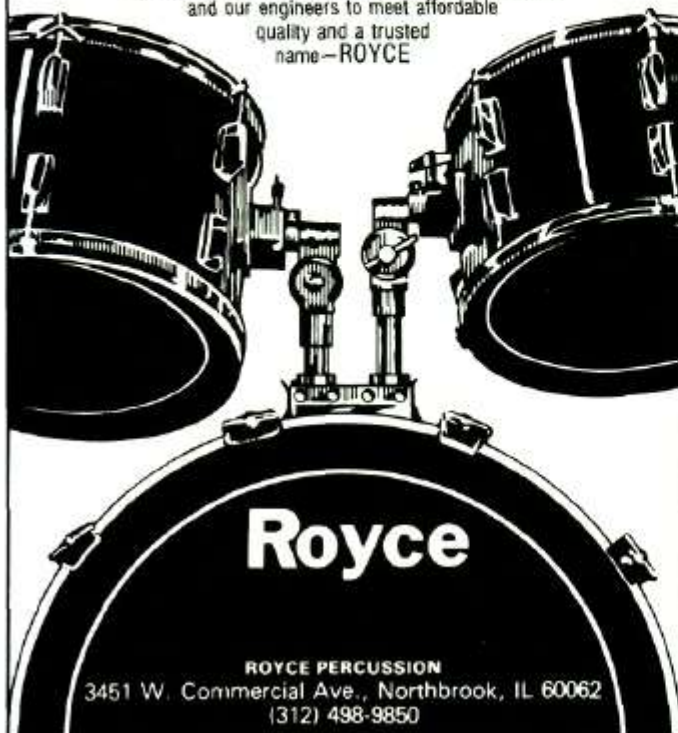
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in *Modern Drummer* around 1982, the concept seemed to involve clamping a horizontal bar on a drummer's existing cymbal stands. Is that how the system began?

MG: Actually our very first racks were all free-standing; we didn't make anything that attached to cymbal stands. The original rack we made for Rocket Norton was basically the Collarlock system that went into mass production in 1982, and it had free-standing legs. The cymbal-stand idea came afterwards, in an effort to offer something to drummers who already had a substantial investment in hardware and/or were still pretty traditional-stand oriented.

RVH: It wasn't until 1983 that we saw an ad for a Collarlock system that involved legs and was self-supporting. By that time, both Pearl's and Tama's racks had come on the market—both of which became very big sellers. How did that affect Collarlock?

MG: The proliferation of other racks helped me tremendously. When Tama, in particular, started running their first ad, my sales quadrupled. They brought the *idea* of the rack system to the public in a very big way. And since I was the only other company at the time offering a similar type of rack made out of circular tubing, I got all the additional sales to people who didn't want to have Tama equipment with their particular brand of drums. I was the only *generic* brand out there, so people would buy my stuff because it had no particular name. They weren't mixing Pearl with Yamaha, or Tama with Pearl. That may not be so much of a problem now, but at one point in time drummers seemed to want to keep their sets a little more consistent.

RVH: Where would you place the popularity of the rack concept

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now—as opposed to traditional stands? Is it mainly something for professionals, or do you also see interest from less-experienced players?

MG: Many people think that racks are only for high-level pros with enormous kits, but I actually find that I'm probably selling more systems for your typical five-piece kit with two mounted toms over the bass drum than just about anything. Our *CBS 21*, which simply stands for "Collarlock Bar System, two toms over one bass," is our most popular system. Kids are coming into music stores and saying, "I want a drumset and I want a rack system with it." We sell all kinds of systems with the Tama *Rockstar* and Pearl *Export* kits, because kids have gotten so conditioned to seeing drumsets with racks now. It seems every advertiser is doing it, and all the bands on videos have rack systems. It's part of the image.

RVH: To some less image-conscious drummers it might seem that a rack system is impractical for a small kit.

MG: Well, of course, once you start with a rack, you can always add to it. That's a benefit. But there is also a comfort factor, even on a smaller kit. If you're talking about a small kit with lightweight stands and just a couple of small cymbals, then a rack system would actually be bulkier and there would be nothing gained. However, if a drummer is going to play a four- or five-piece kit with massive, double-braced stands that weigh 13 or 14 pounds each, then a bar system—even to replace one tom mount and two straight cymbal stands—becomes not only comfortable and practical, but lighter in weight.

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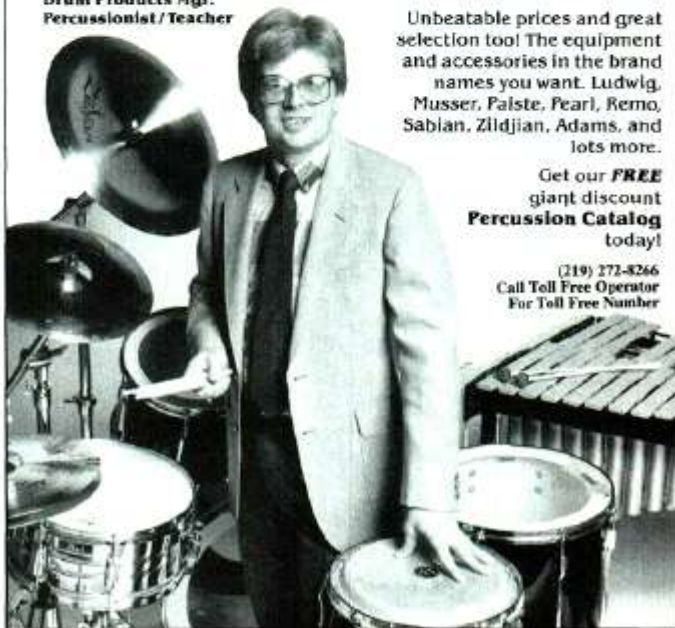


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of racks is partly due to the influence of RIMS. People are trying to get the hardware off of the drumshell more. Why should the bass drum be saddled with everything? By the time you attach two toms and your ride and your splash cymbal to it, it's just become a cylindrical platform for holding hardware. If you're going to spend your money on RIMS mounts for your toms, why shouldn't you free up your bass drum too?

Most of the features of our system are simply based on common sense. I really don't take credit for coming up with anything original. Anything that we're making is used somewhere in some other industry. All we've done is bring it to the music industry.

RVH: So you don't consider yourself so much an "innovator" as an "adapter."

MG: Right. And that's what my product is. It adapts to everything. We make

adapters for everybody's drum brackets, we make clamps to accommodate everybody's different cymbal and mic' arms, and everything else.

I guess we have brought a few innovations to rack systems, though. One of those is the Bar Connector that we manufacture. It's the only one on the market that allows you to create a framework—in whatever shape you can imagine—all on one level. With anybody else's system, if you want to create a different shape of frame, you have to have the bars at different tiers where they meet—and there has to be a vertical support leg at that point. But our Bar Connector can bend without there being a vertical support at that spot. It's designed in five-degree increments, which is much more refined than any drummer would ever require.

RVH: Playing devil's advocate for a moment: I use a rack system, in essentially a rectangular configuration. I've never had any particular feeling that I needed to bend or redirect any of the bars at their midpoints.

MG: It's more of an aesthetic thing. You can generally get your drums in the positions you want with a rectangular rack, but one may end up having to overhang the bar further than another. With our Bar Connector, you can create a frame that conforms to the way you want your drums to mold around you. Also, the way to avoid drums slipping is to keep their fulcrum points as close to the bar as possible. Keeping the rack tight and the drums in close to the player helps to do that.

RVH: One criticism I have heard about rack systems is that when the drums are hit hard, the whole thing starts bouncing. But part of that may be that they are abusing certain principles of physics, which they could easily avoid doing.

MG: I can't tell you how many times I've wanted to say that in an ad in some form or another. Rikki Rockett plays a double bass drum configuration with two toms in the center, and refuses to have a center support. He *wants* the toms to move up and down like a trampoline. He loves the look of it. It makes it look like he's hitting with so much power that he's just bouncing those drums around.

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tional stands—or other rack systems—we have the only vertical leg supports for holding up rack systems that actually incorporate cymbal stands into them. We found that a lot of people were putting cymbals at the corners of their racks, where the vertical supports were. Why have a clamp holding a cymbal boom right beside another clamp that's connecting the crossbar to the support? Why not just do it all in one? And if you add two clamps and two L-arms, you can suspend your tom-toms. If you were using another rack manufacturer's product, doing exactly the same thing would require two more clamps with cymbal arms coming out of them. So you would actually have more equipment and more weight. So that's why we did that. It's a unique feature we haven't had copied yet. Of course, somebody will read this article and say, "We'd better start offering that feature." [laughs]

There's another interesting thing that I think every company missed the boat on—although it was the simplest thing in the world and something that we've always had. We have always scribed height

lines on our vertical tubes—every two inches—so that whenever you set up, in whatever configuration, you can always use those lines as a ruler; you don't have to get out a level or a yardstick and measure to make sure that both ends of the bars were the same distance off the ground. It makes setting up your kit the first time a lot faster.

RVH: You mentioned that you have clamps for every size of accessory. Does

that include memory clamps?

MG: Yes, and I guess that's another innovation we've made, because we're the only ones who do that. Other manufacturers only offer memory clamps to fit their own rack tubing. If it doesn't fit whatever you have, it can't memorize the part. And when a drummer uses the memory clamp that comes with the accessory part, it only memorizes height. It can't memorize angle, because it has

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no way of mating with the rack clamp. We've always had memory clamps for every single size since the very beginning.

I really feel that the greatest asset of a rack system is *its potential*. It's really nice for adding accessories on, even if you start out with that little two-tom set. Suppose you want to add a splash cymbal or some sort of electronic trigger in front of you. If you have a bar system, it's easy: your mounting spot is right there. You don't have to worry about buying a new stand and finding a place to fit it into your setup—not to mention your trap case.

Another thing that I've turned a number of people onto in my local market is using legless hi-hat stands attached to the rack system. I find it just fabulous to have my hi-hat stay exactly where I want it all the time. And you don't necessarily need a rack system to accomplish this. You can use two clamps and a straight bar to attach the hi-hat to one of your cymbal stands. With the two stands locked to each other, they won't "walk" any-

more—and you don't need a tripod on both of them to do it.

RVH: In this day and age, with traditional hardware being the size and weight it is, it's hard to think of any *disadvantage* that a rack system might have vs. all of the various advantages it offers. I assume you feel the same way or else you wouldn't be in this line of work.

MG: Our original concept was stated on our first brochure: Our system memorizes the heights between all your things, the distances between all your things, and the angles between all your things. We cover all three bases in order to offer complete memorization of your drumset. You could put it together blindfolded.

Editor's note: As we went to press, Mark Gauthier informed us that the legs for Collarlock's Bar Systems had undergone a major redesign. The T-shaped legs—with a square, horizontal member sitting flush to the floor and an oversized key screw to facilitate its assembly—had

been discontinued, in favor of a folding A-frame design (involving 1 1/2" tubular steel main supports and polycarbonate hinges) available in either fixed-height or telescoping models. Both of these models incorporate height lines every 2" and can accommodate a 7/8" diameter cymbal boom arm by means of a telescopic connector. The T-shaped legs will be available only as special-order items for individuals who already own Collarlock Bar Systems of that design.



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continued from page 62

Brazilian cultural center. A lot of people used the studio for rehearsals—people like Gerry Mulligan, Art Blakey, McCoy Tyner, Slide Hampton, and Olatunji. But then we started to have problems with the neighbors about the noise and the number of people there after a certain time of the night. On Sundays we would have jam sessions and an afternoon *feijoada* [black bean stew]. I would like to open another studio, but nowadays that's a much more expensive proposition. I just organized a Black Beans Revival over at Cuando, a club on the Lower East Side. All the Brazilian artists living in New York participated, from Antonio Carlos Jobim, to Tania Maria, to Astrud Gilberto...the list just went on. There's no way any promoter could possibly have assembled this all-star cast at one place for one continuous show. The turn-out was simply amazing! Unfortunately, not enough money was collected in order to re-establish the Black Beans again.

FC: You have released three albums as a leader, right?

DUR: Yes: *Dom Um Romdo*, on Muse Records, and *Spirit Of The Times* and *Hotmosphere*, on Pablo Records. I've been away from the recording scene for a while now—I guess in part because of some dissatisfaction with the financial outcome of those projects. But now I'm ready to go back into the studio and put together another album with the group that I'm working with. The concept will be more towards reaching down into my Brazilian roots again. And there will be no electronic instruments on this record!

FC: You say this with a certain emphasis, as if you were not too friendly towards these instruments.

DUR: You're right. I don't like these new drum machines and all these sampling machines that exist now. These machines are taking away jobs from musicians, and that is not right. It's a shame, because people's ears have become machine-oriented, and so now musicians have to learn how to program these machines or else learn how to play so that they *sound* like a machine. There used to be more recording where everything was done "live," while now human participation is down to a bare minimum. It's not just percussionists and drummers who are affected, either. I know a lot of different musicians who are all going through changes because of this situation. So on my next album every instrument has to be acoustic. I don't want any machines playing on this album. If I could set fire to all the electronic instruments, I think I would. [laughs]

FC: What would your advice be for today's youth, as far as moving forward in their pursuit of musical realization?

DUR: I would advise them to listen to and study the old masters—like Bela Bartok and Hector Villalobos—and remember that music came first from the Indians putting their ears to the ground listening for sounds of communications, and from the Africans' message-sending drums. We should always remember this. Beware of technology taking over your life. You must remain in direct contact with your instrument in its purest form.



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Pearl's new solid-brass
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crafted, and is only available in a 6 1/2 x 14 size. The drum is also available with all chrome-plated hardware. Pearl has also introduced a new 3x13 *Soprano Piccolo* snare drum, available in brass and maple.

Pearl's new *H-880* hi-hat stand has been introduced with a newly designed double chain-drive foot board and Pearl's Pivoting Chain Channel Roller Pulley System. The Pulley System allows the pull rod to be completely independent from the foot board motion, thus eliminating any unnecessary friction. According to Pearl, the binding of the pull rod is completely eliminated, resulting in a smoother response. The *H-880* is also equipped with a new multi-positionable tripod base, and allows full control over pedal angle adjustments.

In the bass drum pedal department, Pearl has added a full-length, solid steel base plate and two anchor screws to its *P-880* bass drum pedal for more stability. The new pedal has been dubbed the *P-*

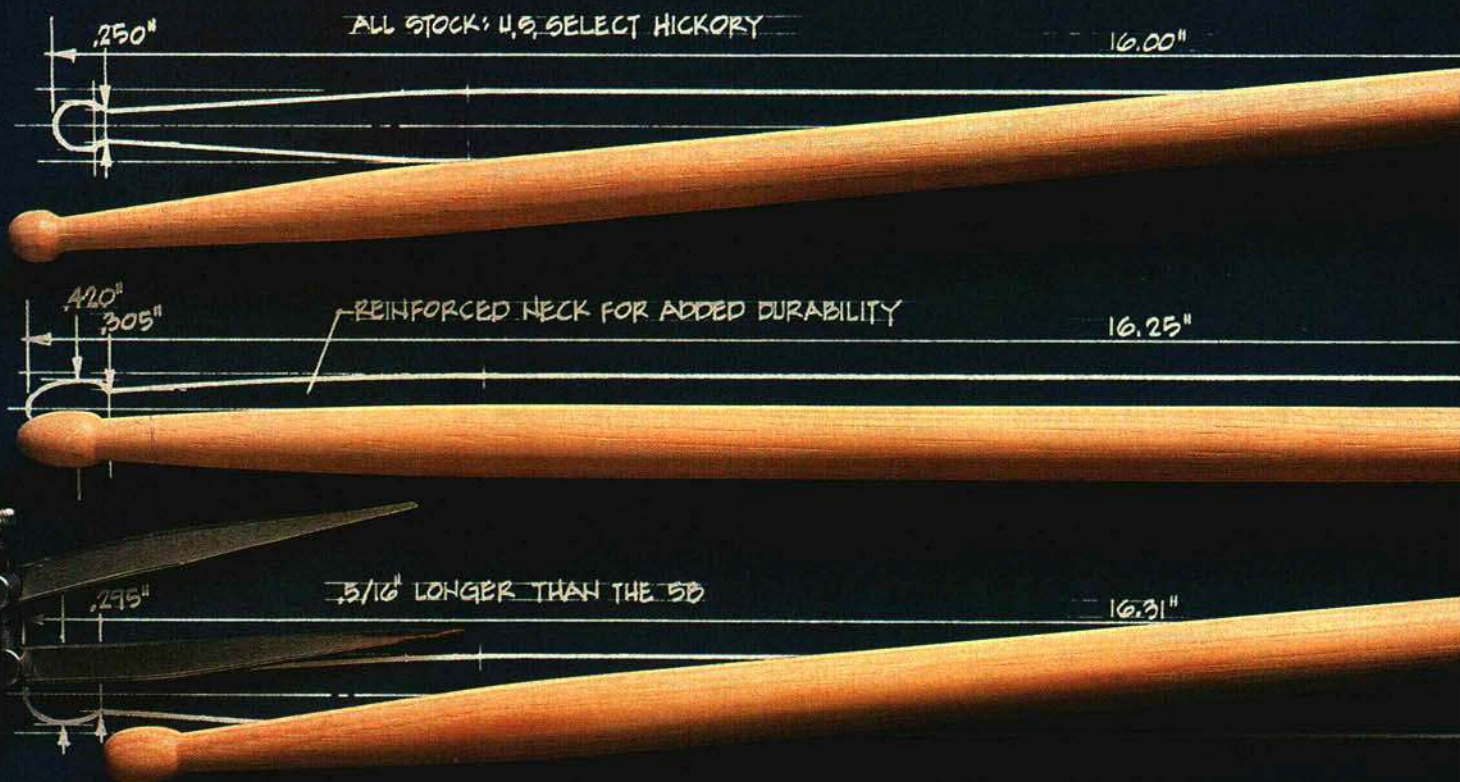
880P. Pearl International, Inc., PO Box 111240, Nashville, TN 37211, (615)833-4477.

REMO PHOTO FINISH DRUMS AND DYNAMOS

Remo, Inc. has formed a Percussion Arts division to develop and market advanced technology that can reproduce photographs, logos, and design art from virtually any source onto drum coverings and drumheads. To illustrate the technology, Remo has introduced limited-edition drumsets featuring full-color photographic reproductions of exotic cars on the drum covering, and is making tambores and drumheads with customized photo images.

The drumsets are available in five designs, each featuring images of an exotic car on *Quadura* drum covering material. No more than 250 sets of each

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design will be offered for export. Each drumset will be made to order in any of Remo's *Encore* or *MasterTouch* models, and will be priced 20% above the regular suggested retail price.

Remo's decorative tambourines and drumheads can incorporate high-quality reproductions of school logos, photographic portraits in color or black and white, or special designs. Customized drumset coverings are also offered.

Remo has also introduced their *DynamOs*, adhesive-backed decorative rings designed to help cut precise, circular air-holes in the front heads of bass drums. *DynamOs* come in sets of three sizes, and are available in black or white. **Remo, Inc., 12804 Raymer St., No. Hollywood, CA 91605, (818) 983-2600.**

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LP's *Ridge Rider* is a molded piece of specially formulated plastic that is firmly

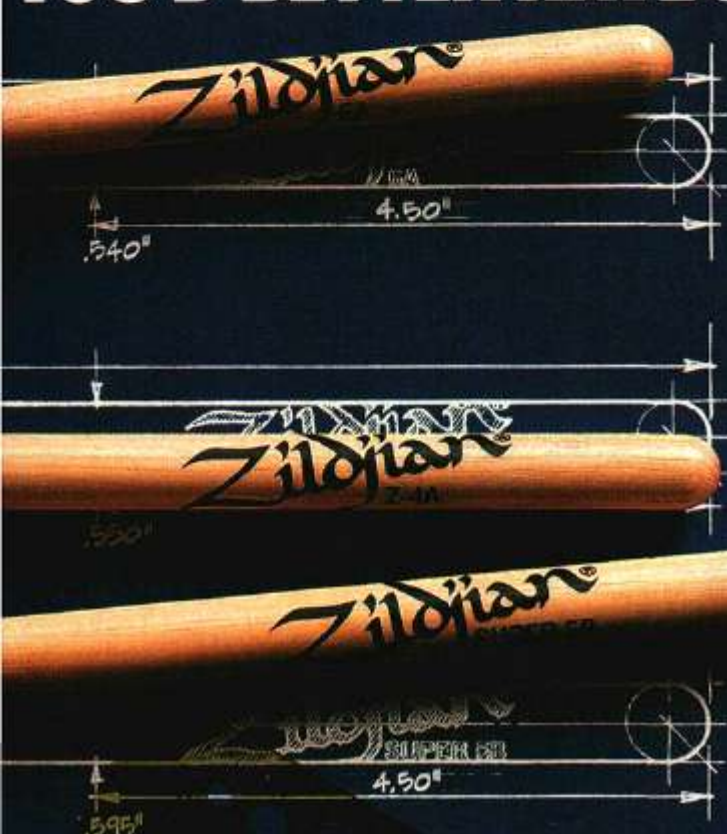


riveted to cowbells, conforming to the shape of the bell and creating a striking edge more conducive to the pounding of the drumset player. According to LP, the *Ridge Rider* also eliminates the need for taping up a cowbell to reduce overtones. In addition, LP has redesigned their cowbell's mounting system. The new design features a drop-forged floating capture device, enabling the cowbell to be firmly anchored to a 3/8" shaft with only hand-tightening. **Latin Percussion, Inc., 160 Belmont Ave., Garfield, NJ 07026.**

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Vellum & Parchment Works, Ltd., successors to one of the oldest established vellum and drum skin manufacturers, N. Elzas & Zonen, Ltd., are the makers of *Kalfo Super Timpani* drum skins. In addition to timpani heads, the company offers other transparent and white calfskins under the *Velvet* line, which are especially popular for marching drums, according to the company. The makers also state that due to increased demand for "natural sounds," the prices of their calfskins have been reduced to encourage young professionals and amateur percussionists to try out calfskin heads. Vellum & Parchment Works guarantees that all calfskins used in their tannery are from animals that died naturally or were casu-

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NEW CANNON SNARES AND SETS

Cannon Percussion has introduced their new *Mega* series drumsets. *Mega* series sets feature power depths, maple/mahogany shells, heavy-duty mounts and spurs, hardware and head upgrades, add-on drums, and, according to Cannon, low prices. Also available from Cannon are their *Howitzer 11* snare drums, which feature die-cast hoops, maple/mahogany shells, and hand-rubbed finishes and bearing edges, and are available in maple or rosewood finishes. Available plastic-



covered finishes are black, white, red, blue, silver, or chrome. The drums come in depths of 4 1/2", 6 1/2", and 8". **Universal Percussion, Inc., 2773 E. Midlothian Blvd., Struthers, OH 44471, (216) 755-6423.**

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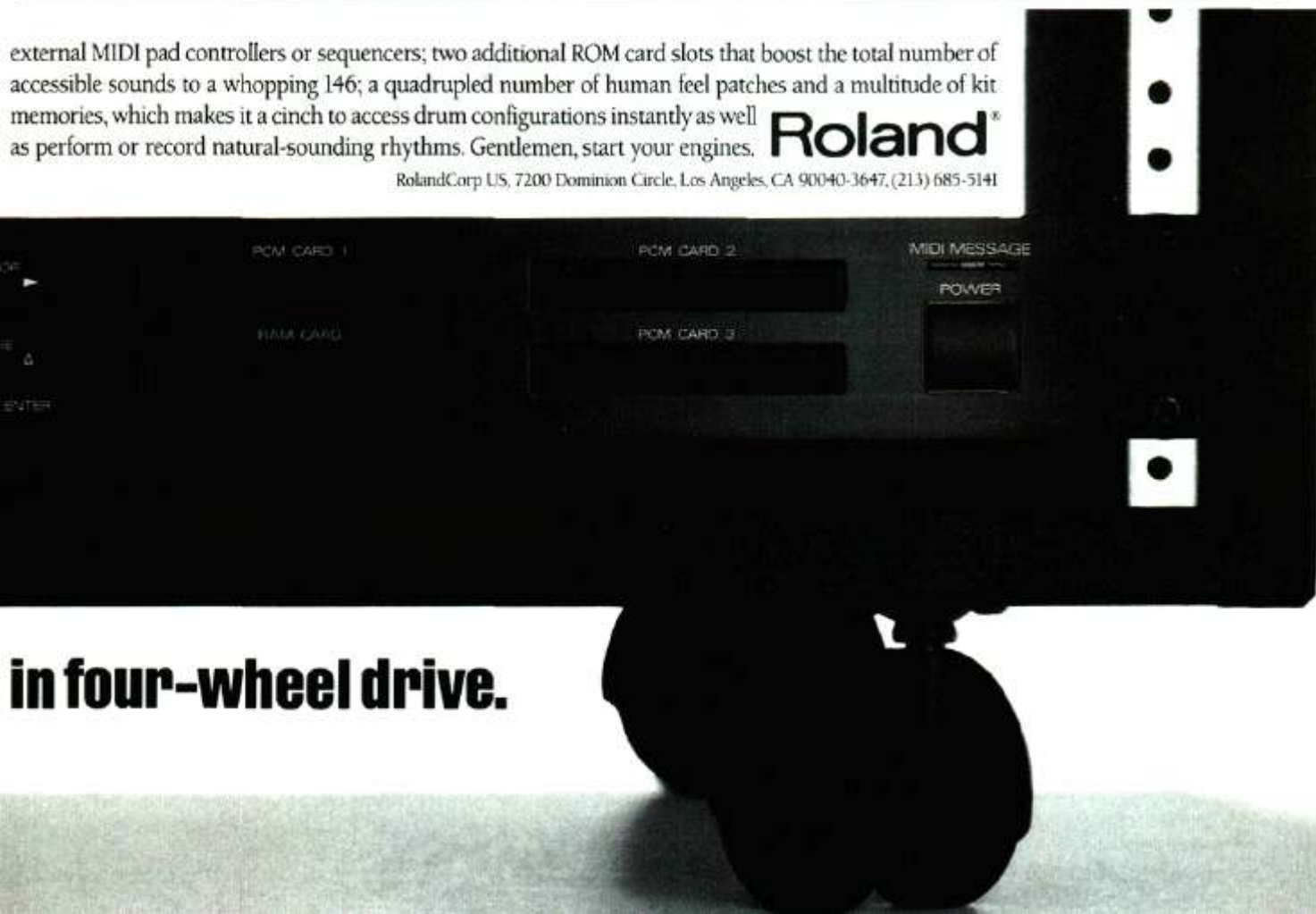
A New And Notable item in the August *MD* regarding improvements to Slingerland *Spirit* kits gave an incorrect phone number for the distributor, HSS, Inc. The correct number is (804) 550-2700.



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